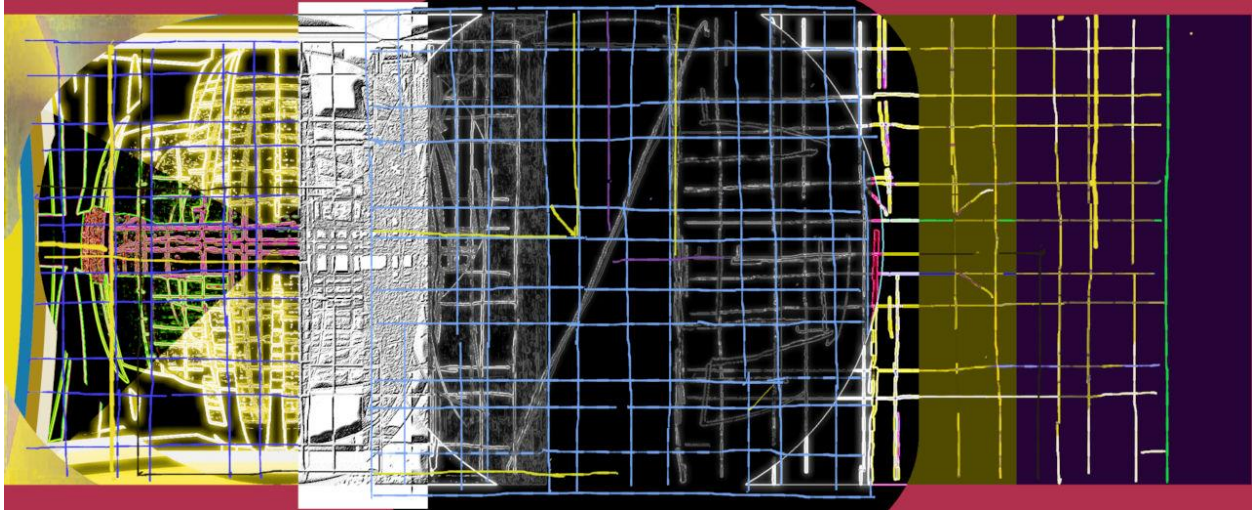


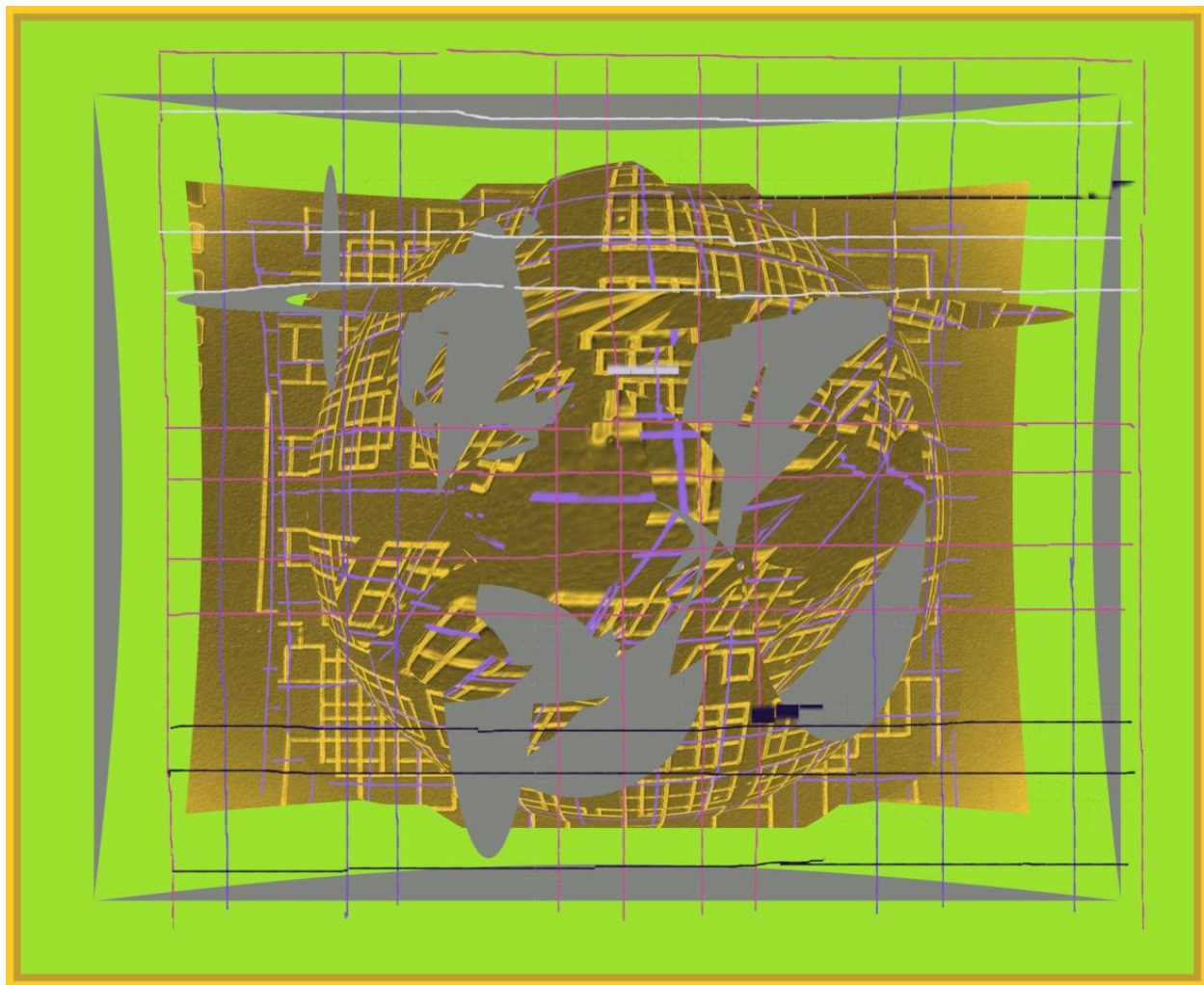
Breath and Breadth of the Quantum Butterfly: Drawing Research in Art and Language of Mathematical Visualization



Edwin VanGorder



The historical relation of rhetorical structures from the drawing verbs of Sanskrit migrating to Greek Rhetoric and then mathematics are the art and language nexus which inform the nature of drawing embedded in formal thinking. In these projects as I approach now more specifically the relations in mathematics. This avenue is well forwarded by Duchamps relation to art and language from which his roto reliefs became an integral part of the mathematical thinking of Penrose from that direct relationship. I the Webb age we inhabit as a veritable Renaissance of thinking and potentials in which Physics and Science become art forms in themselves I have in these studies looked into the n dimensional chess as it were of the observers assimilation of primary experience and thought experiment testing the n dimensional approach to quantum probability and complex space operators across the histories of these operators into term rethinking systems between Bob and Alice and Carol as well...



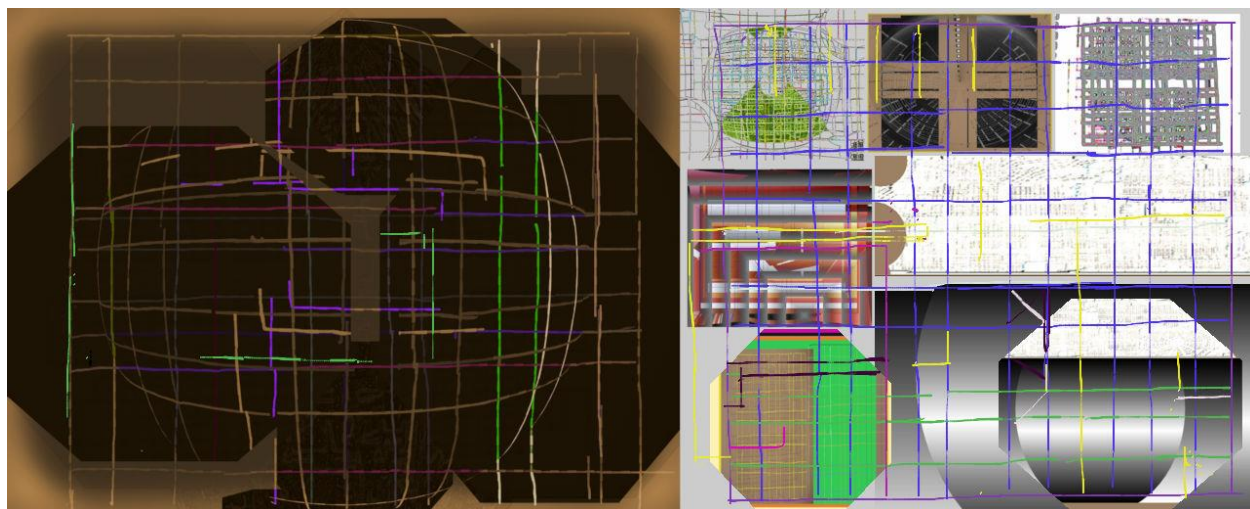
264s4

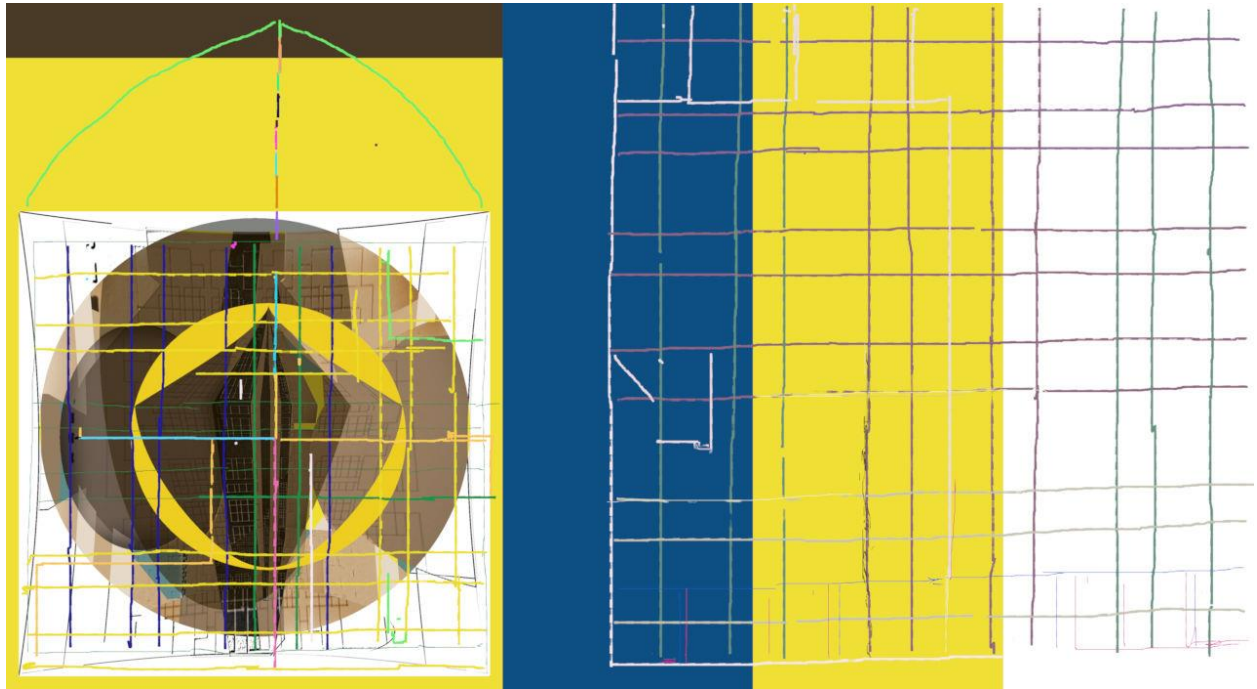
Topic Modelling:

Or the Education of Guess:

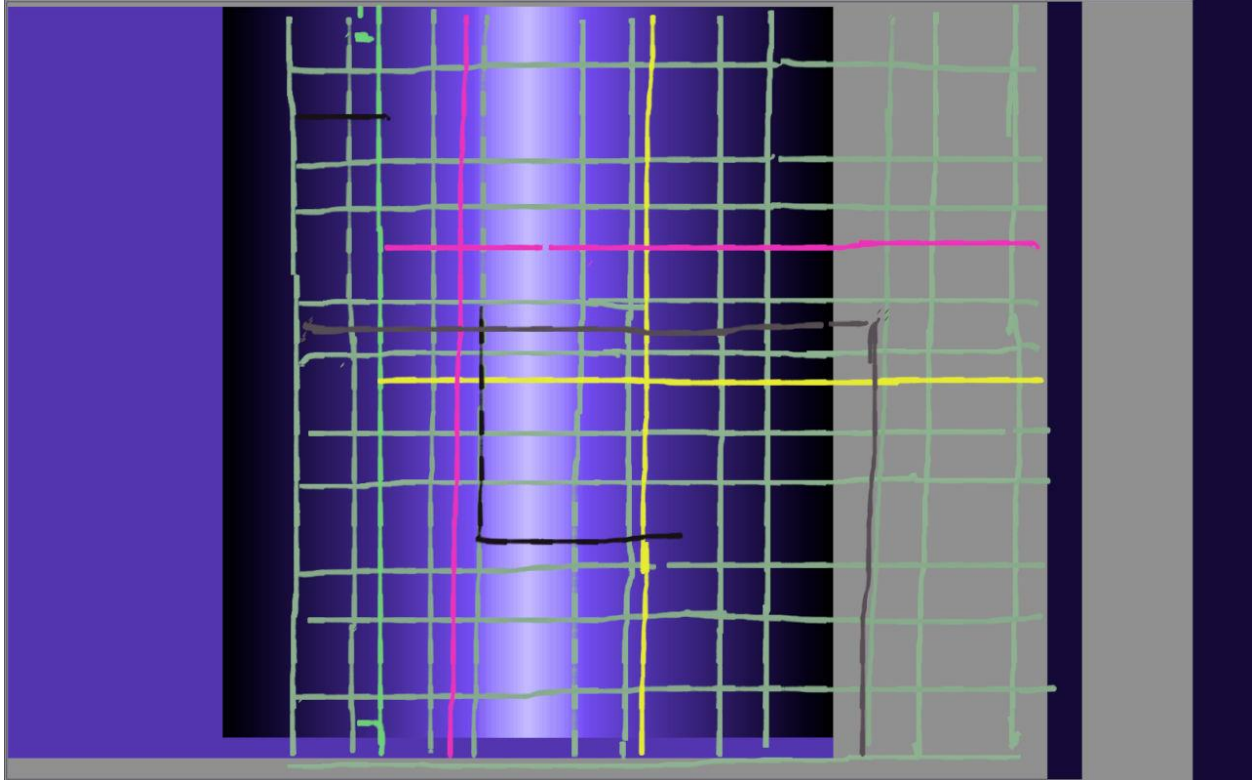
The value of string theory is really its broad conception of handling parameters which are essentially topic modelling, that is, knowledge about knowledge is as art about art to borrow a broadside from the “Bride”...a painting “window “by Duchamp where he reads a newspaper through a kind of floating body language gives a pantomime”... The article I refer to here concerns handling the huge number of published scientific papers, my drawing essentially symbolizes my own quarters with scores upon scores of self published books a fraction only of more of these on line ie Academia .edu, the Internet archive, The Drawing Research network and daily articles on social media, ten binders of photo'd articles from a website corrupted after ten years, painting, aluminum prints, thousands of sketchbooks, magnet art,albums of works in galleries , promotional materials, pieces of papyrus I bought when living in NY with my first mathematical notations, many books of mathematical notes and diagrams architectural plans , various notes on Sanskrit and Greek as well, before I became an arm of the computer etc... I give a view of something like the Webb scope , morphing into a cork lined room with galaxies of these records of time itself in my own history... my idea being, that given my life and that of many others ensconced essentially in art for arts sake is it possible that a categorization could non only maintain on line production but organize it to a kind of accessibility through string theory like handling knowledge to dimensions which map upon each other. The article goes about this in a business like manner but the dimension of an infinity of knowledge remains to be approached in necessarily more mathematically complex terms... That is , before they get carried a way it would be interesting to structure in advance potential analysis modes of where quantum computers and AI will go, a QCAI Critique apparatus... as an indispensable tool.....I would say a kind of library science taken to an n dimensional level of approach and mathematical coordination with research on knowledge itself...

<https://www.nature.com/articles/s41598-023-38551-6>





295n1



295m6

Piloti Wave or

Pilot-“I” flux $fx.$ is a form I will direct as conceived towards an artistic conception of “I” to the “I” power and referencing the article on expander series which I connect to Duchamp’s Glass via the “Brassiere de Lopera” of the Glass, an arc with a series of cones which tip on the pathway and as the song of the chariot are an allegory as it were of Einstein notation or summation series, the article relates dimension building of an oscillation series in respect to an expander or notation essentially the inversion or star shape of the string theory source polyhedrons as dimensional symbols which inverted are the edges regrouped to vectors and thus like the “bra-ket mathematical notation which is the Einstein “summation” notation

Duchamp literally quotes. (bras are the long brackets you see in equations and kets are a marker meaning constrained value) And the meaning of oscillation and bifurcation in the rhetoric of Duchamp's time which linked a "surreal mathematics or notation from less than or greater than five leading to complex quadrants to also the more edgy hyper real mathematics which is essentially constructing a math on logic the latter more a star index and latter polyhedron (thus also Duchamp's star shaped haircut gesture)... So : turning to my drawing proper and a given: i to the I power has a specific value which is given as .20788... how can I rationalize this, give my own explanation for the odd thought?

To begin with: the idea of the expander series is to extend the "edges" or degrees of freedom which in the Einstein notation state a one dimensional matrix or loop in the summation as three entries defining a vector "tensor" and the definition outside of the bracket of "zero" which can also be altered to mean ground zero for a new dimension per parameters introduced and so also turn toward the Lorentzian transform to power brackets of the exponential form of the algebra... but in the "Hamiltonian" or three dimensional rotation of Z or the probability f_x on k the diagonal the zeros in a fractional

calculus (thus now in multiple zeroes
gifted one might say multiple viewers
or viewings) and are like the sieves in
Duchamp's wheel (which imply an ironic
kind of dipping into water on the decline
and on the ascent a tipping of which the
waterfall at center symbolizes the surreal
mathematics..... I know that .788 is the
square root of the golden section and as
the number for i to the i power is .20788 I
can see that I can compare two as stating
the two zeros before .788 while embedded
on the track the other shows, with the
golden section as stating unity to both
sides of the sign or sine... and in likewise
Hamiltonian offset indicate a passage
across midline as 6 therefor in a1 to to six
bracket stated at s .618 where 8 is the

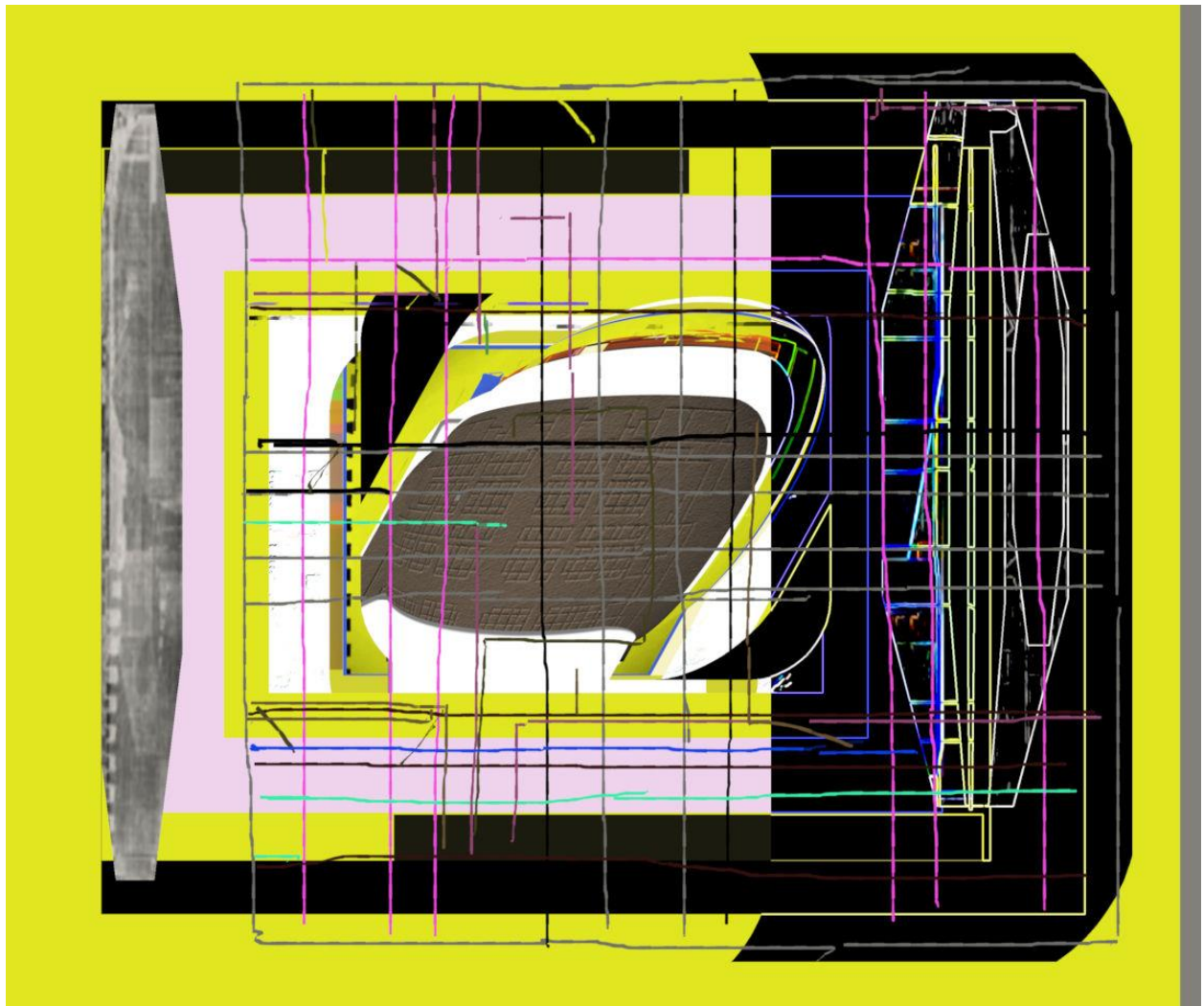
**SUPERPOSITION OF THE THE 8 BY 8
PERFECT OR CLIFFORD MATRIX
WHICH IS LINKED TO THE SQUARE
ROOT FOLLOWING ..788 AS I WILL
DESCRIBE... REMEMBER THAT I IS
BETTER UNDERSTOOD AS
“OPPOSITE” THAN NEGATIVE FITS
INTO THE PATTERN OF QUADRANT
PASSAGES IN COMPLEX SPACE VIA
ALSO (QUANTUM OPERATORS), THE
OCULIST WITNESS INCIDENTALLY IS
A QUOTE TOWARDS THE SLIT
SCREEN PHENOMENA AND THE EDGE
TO CENTER MATHENTOS
INTRODUCED TO QUERY) ... IN MY
DRAWING THEN I PROCEED TO
LAYER THE SIEVES IN RINGS SO
THAT ON THE DESCENT THEIR
DIFFERENT ANGLES WILL FILL**

**DIFFERENT CUPS LIKE THE
EXPANDER SERIES IDEA OF THE
OSCILLATION GRAPH THE ARTICLE
PRESENTS AS ITS RESEARCH.
HOWEVER, RATHER THAN FOLLOW
DUCHAMP'S ICONOGRAPHY I
SUBSTITUTE TOWARDS** amplification
a nonobjective mode which does grow
from a similar seed he plants in his
notes "virtuality as fourth dimensional"
(remember at this time Lacan is
defining virtuality as a kind of
embedding of patterned experience
himself no doubt doing his drawing
research per the Einstein summation
technique)... Duchamp fielded sections
of a cube on quadrant map which
sprouts the corners of the map

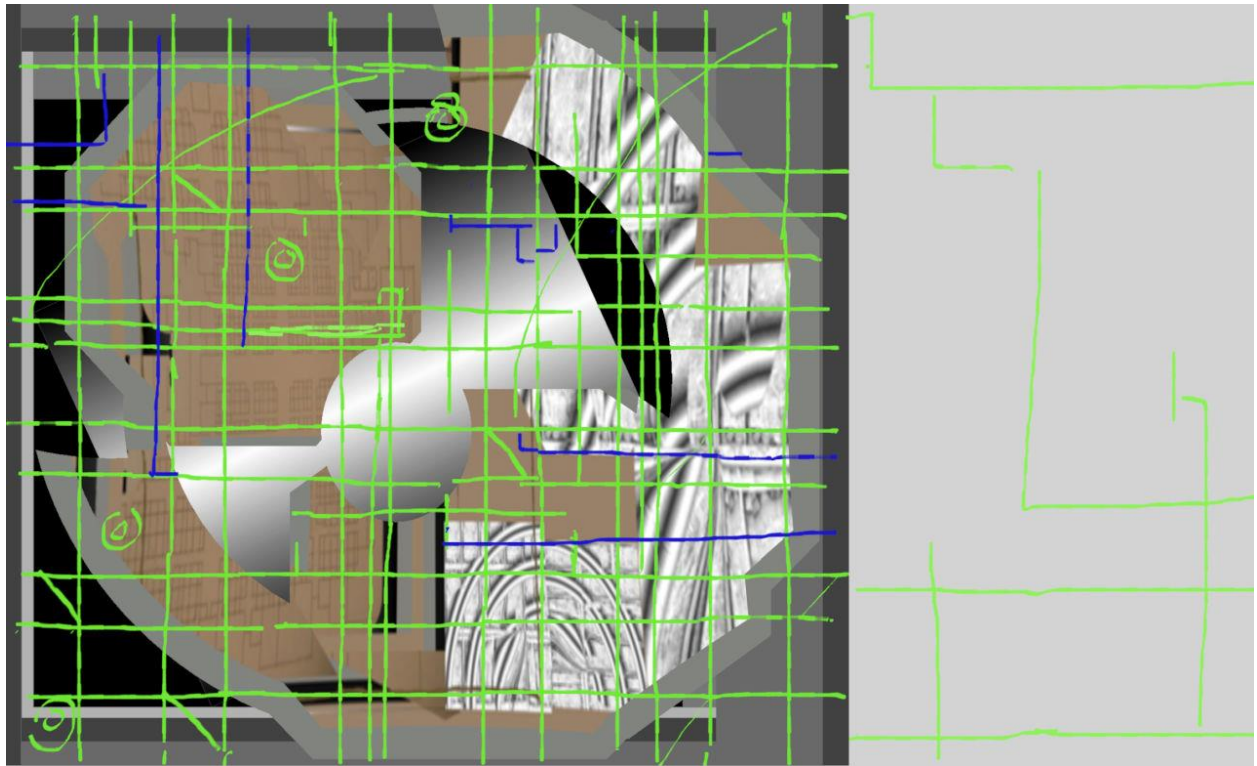
foursquare and so he creates the "perfect" or "Clifford" matrix of 64, and this number in reciprocal form of .0156 I can then relate to the square root of .788 as .888 in the sense of identifying that 8 fold threshold of which the number .81 symbolizes the Octonion, the matrix which mirrors the rotation of the quaternion which doubling adds one ring to the octonion and can compare with the alternating values of the square root of i as one and then the opposite of that I again... in tandem with the fact .81 gives an ordinal tract for this process as 1.234567 of which one acts as the brane definition of the Hamiltonian

zero... there is the : fact .888 as in reciprocal 1.126126... has the quality of .126 square equalling .0156 in a pattern then one can build as an oscillation wave of the octonion, quaternion, .888, .81, golden section ; also p matrix 64: and also then the particular i to the i power to complete a seven fold structure....

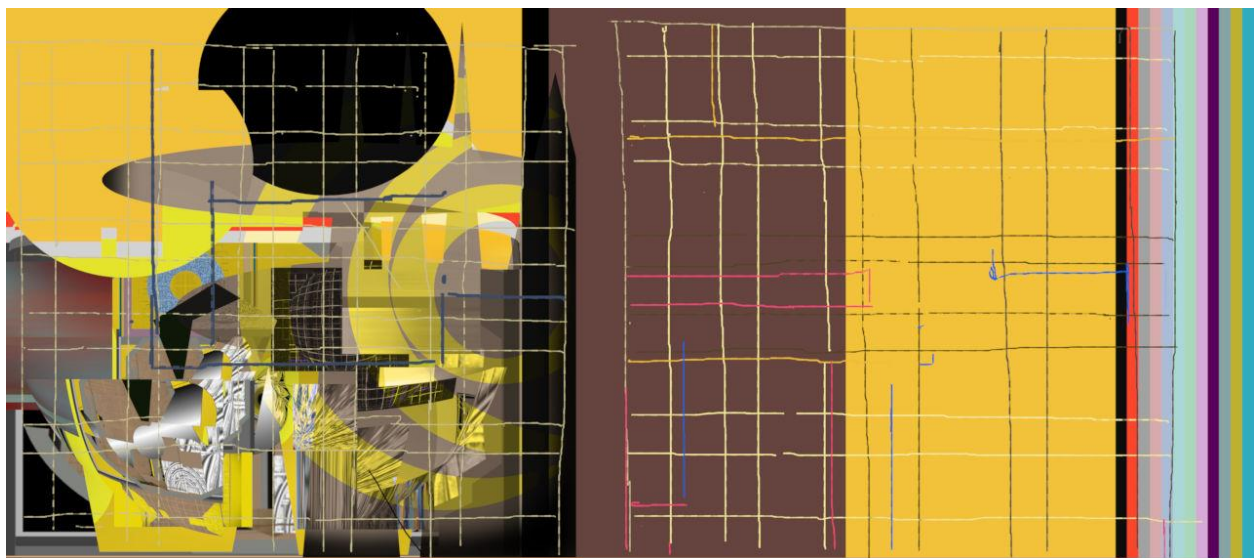
the different elements join together, thus the “opera” (of operators)....



29501



295q4



295q5

Constellation and Reconstitution of the Mosaic of Edges

Mathematical Mood Rings



Folds of the Time Space Devolvement and Dedekind Diaskhara.

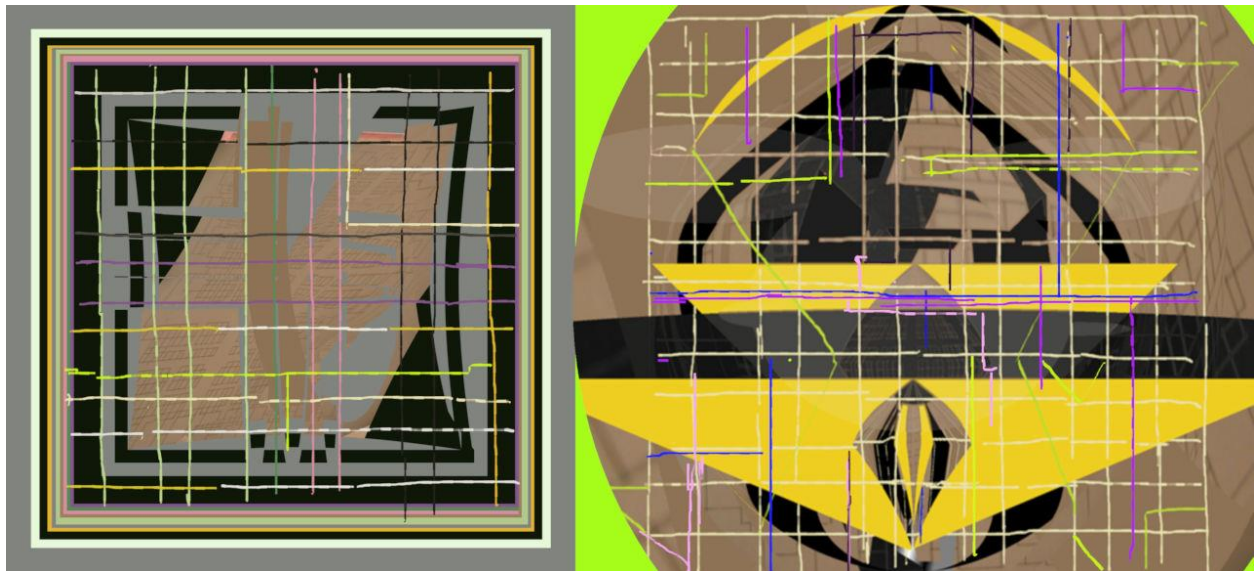
The “Swallow Tail Catastrophe or infinitesimals within the real number operations in a fuzzy mode suddenly exhibiting a tipping point or dramatic scale entry can be opposed to the Dedekind meditation on the monomial combinations which might smooth out over time the magnitudes of the number lines own passage through an operational matrix, for example , this might impact on the map coloring problem which finds 4 the number of colors that maintain borders in a maps possibilities of discrete separations in that the open question as to whether then 5 as potential division meets, to my thinking a rounding on the realization multiplication

and division in their algebraic transpose as reciprocal process encounter in the real number upon their repeated binary transpose their own successive reversals if the terms are mixed, that is $a.b$ divided by c will define c as a term layered against the terms own reciprocal as a valence construct, whereas the terms in division will find instead an extension to a limit and this contrast of local and global context then provides a sense of what is mean when it is said of the uncertainty principle focus on the one aspect is in contrast with the other... and if the terms were in decimal value entirely then the process of multiplication would transpose and thus if these terms were listed in mixtures in a summation series they could be placed in

various orders leading to different effects in a kind of Big Bang like explosion... thus the rotation from edge to center describing an “explosion” is the status of the four fold if for example you give yourself a simple model of stripes, and folding these rotations over find they meet in time as well as space. At this point one suspects the fivefold possibility is that of the contrast between an explosion and an expansion the latter of which does not transpose center to edge as such and in my drawing a bowing out of an edge of the a polygon in conjunction with the “cutting a ball “ mode of demonstrating complex space towards its Hamiltonian) symbolizes the center as versed in the paradox of a point which has no mass, and likewise its line and plane but

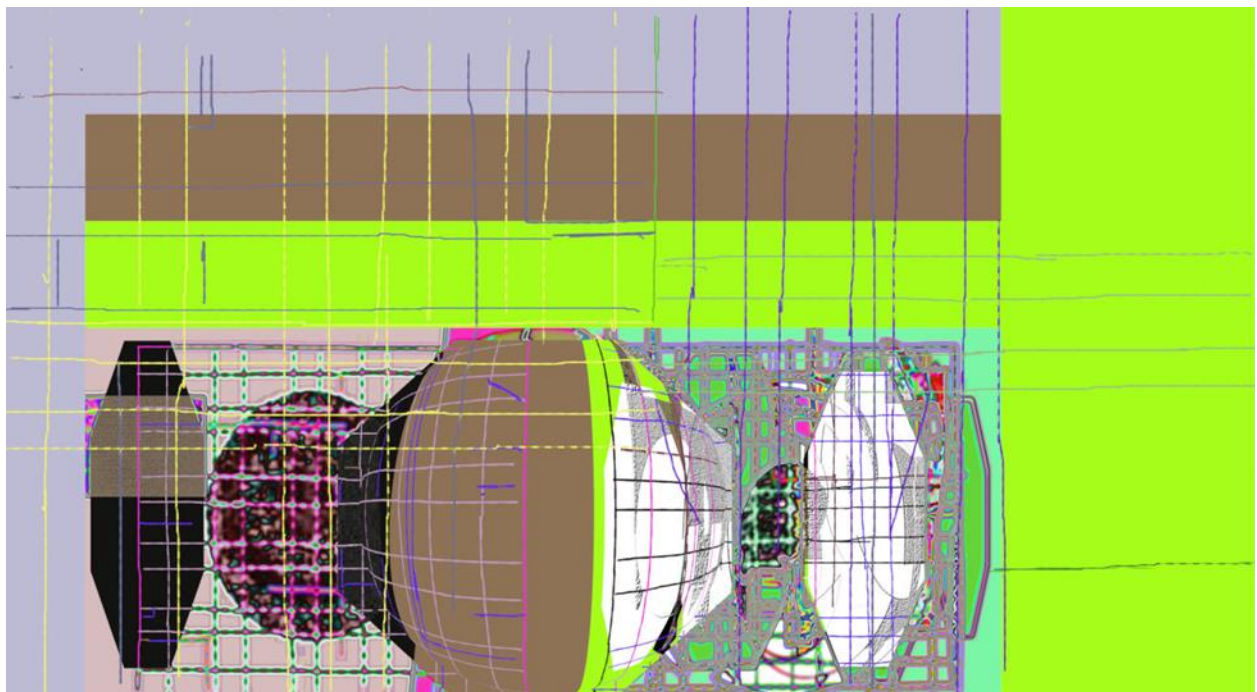
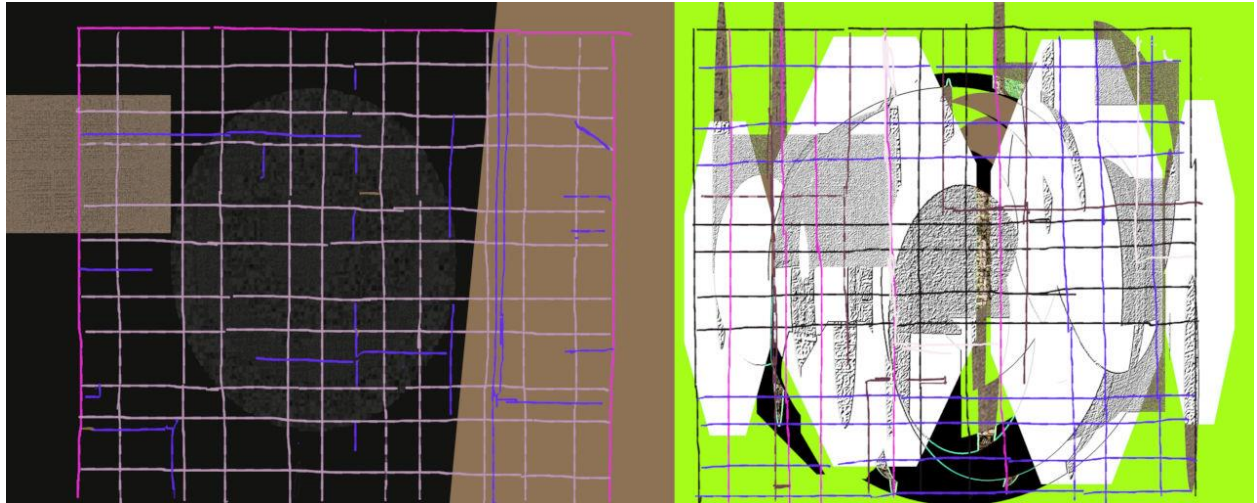
which in the n dimensional context begin to amass a layering of events in that phenomenon of mind. Essentially this is a meditation then towards realizing the three term tensors of relativistic matrix description granted a fourth dimension corresponding to light and the observer as combined description of unity operator give over a kind of provisional fourth dimension which can be thought of in terms of a fifth term as the more definite “brane” or n dimensional aspect of what then become essentially a fivefold all told. One could place a horizon on this description by summarizing it as analogical to comparing Graham’s number which is the sum total of possibilities of generating and recursively viewing hyper cube space

and indeed a number so large it almost
beggars the idea of infinity (e.g. more
entries than are Plank divisions of our
universe or can even be digitally recorded
in same) were it not for more globally
situated “cosmic censorship ‘ to borrow
phrase Penrose borrows from Duchamp)...
available the Dedekind somewhat more
muted permutations of the binomial
operators. (I find it interesting to multiply
and divide the two against each other in a
time space of my own...a kind of cork lined
room surrounded by Paganini...(in the
appropriate matrix of obsessions building
upon each other and beyond...)....:



295v6

295 w1



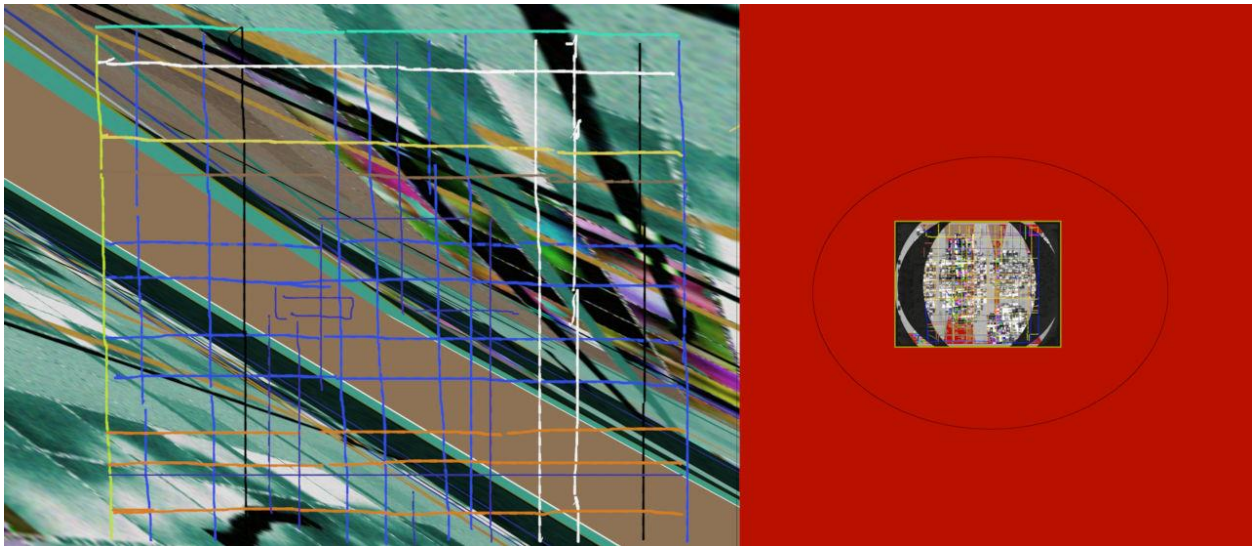
295w3

Alite First Step of First Leg Pockets of Air
and Sleeves of Water w. Each Apple Named
in the Elevator:

Or, Taking aim with Duchamp's "gas and
water on every floor" we can take away a
semblance of truth in the floor and ceiling
values of the quantum operators which for
his part is a core value Magritte indicates in
his apple as appellation between the trails
of art and physics residual to Einstein's
elevator which in the thought experiment
releases from gravity and finds apple thus
suspended of which the quantum values in
the probabilities for Q and Z values across
various cross currents of a Poincare matrix
Duchamp assigns Real Estate values toward
Real numbers : the Surreal and Hyper Real
families.

: Mystery of the Quanta

Simultaneously field Invariant and Field
Dependent....



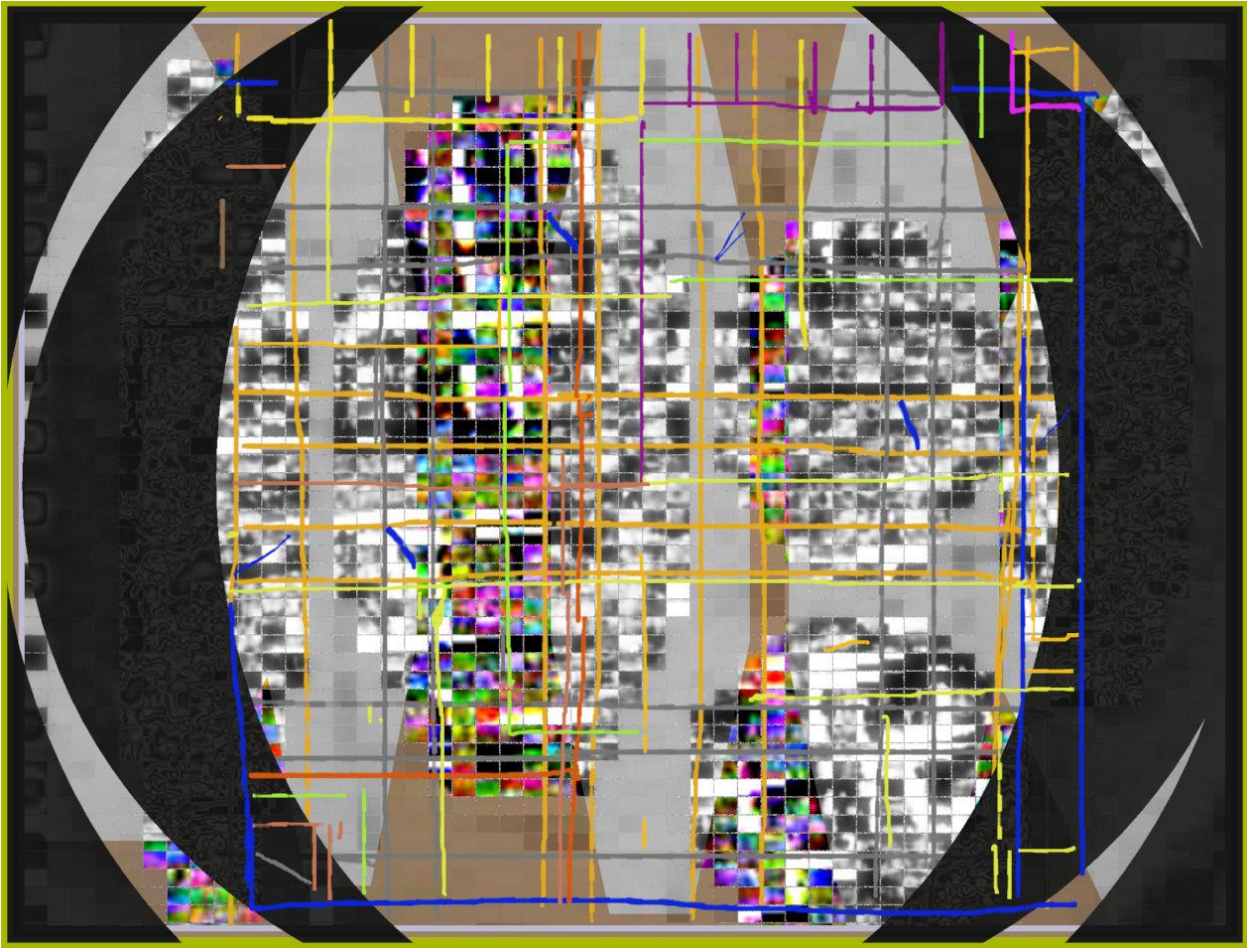
295y1

Soft Landing Complexity for Hawking Radiation Across Field Ontology and Quantum Mechanics

The argument given for error correction in quantum computer space as resolving via an anti de sitter space the co involvement of complements which separated in the hawking's paradox by a scrambled field of radiation is an argument which provides for the tensors a space standing missing information in an "I" like mode by giving the string of two possibilities a third space like term. Yet I would particularly note that this ontological note, essentially that by which quantum operators organize levels

of complexity in a sector have those related to 'spaces' which link together in their own complexity. To simplify: we have Schrodinger's cat for a soft landing: linking both field physics and quantum in that the information sought for in the black hole but which cannot be found does not necessarily violate the particle duality, rather, the particle duality always awaits the resolution in a space of suspension and this suspension includes infinity, the answer the particle accepts is not just a or b but also includes "unknown at this time" for which the quantum computer "correction code" requires a little amplification towards the ontological background (reminder- we have already established for BoB via Alice and vice versa

that one thinks therefore is regardless of what either thinks of the other...)for any length of time including the infinite... in a strange way this almost brings us to the Ukiyo floating world, that what we conjecture in our imagination thereby has that ontological reality, while nature gives us provisional happenstance as a kind of dream which death takes away and return to not nothingness but rather the low level energy spectrum which is all potentials. In the drawing I have projected the Anti De Siter Space to an odd self reference it makes outside itself to DeSitter Space... relative their co situation.

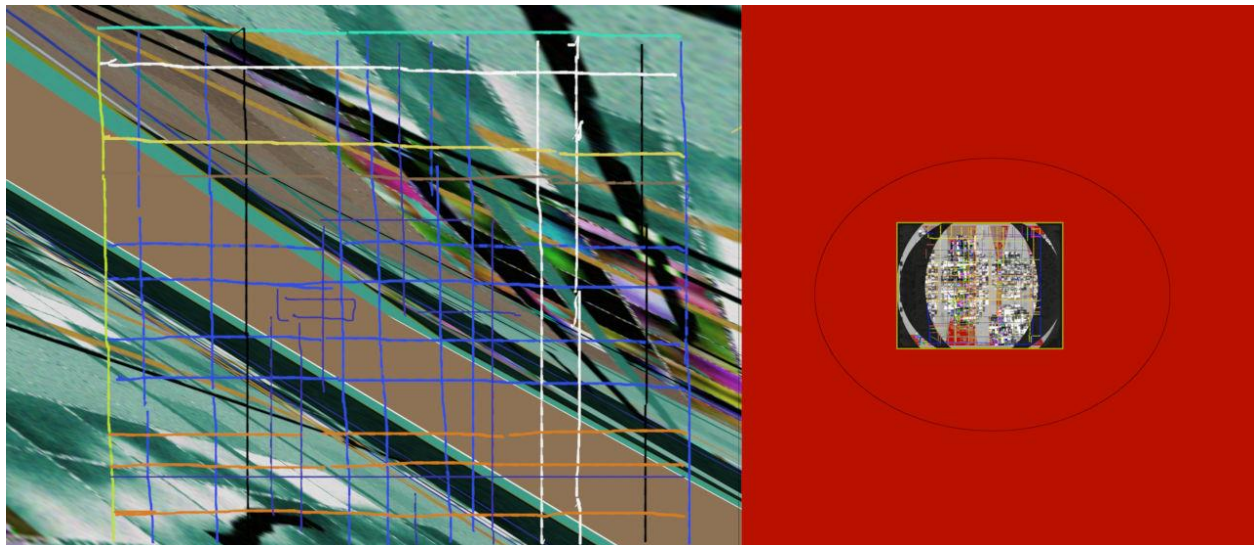


Pions as pawns

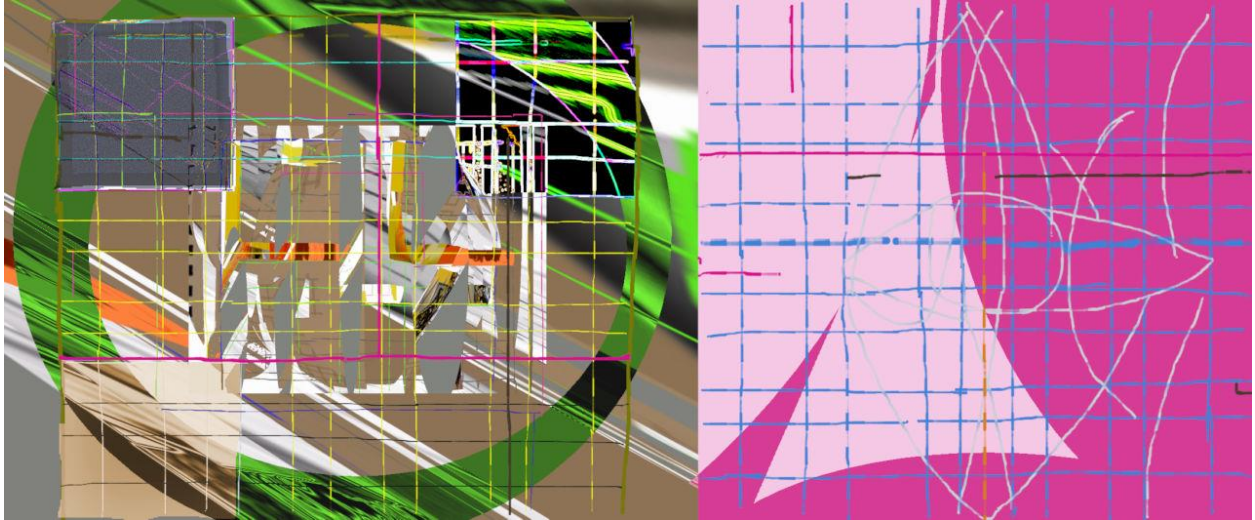
have life of .6033 times ten to neg 8 nanoseconds and lightest decay not through radiation but through high energy collisions of hadrons

thus use this idea to model the idea of a weak measurement formulated on the original electro weak field developments... do Black hole release not radiation but meson currents of Pi weak modelling forces? The gnomon can be thought of as modelling the weak interaction while the division at midline of halves of complements combined to equal half of field are the oscilation index of a strong force.

Post Selection: (Why to not sneeze) a John Cage Silent Concert would depend on the considered amplitude of the given space, this then is an example of a weak measurement which is a kind of Q/Z/K modelling of potential as a found but not taken measurement..... For the sake of brevity may point out the briefest of movements in the .6033 times 10 to neg 8 nano seconds as so exquisitely short as to constitute a kind of art movement in itself... (lifetime of a pion).. In the drawing I observe the 6033 as in harmonic measure unity plus three times the section and translating ten to neg 8 towards .81 as a field represents the octoniaan or 8 fold as reciprcocal 1.234567 lays out the ordinal tract gradations of "a' are leasing...

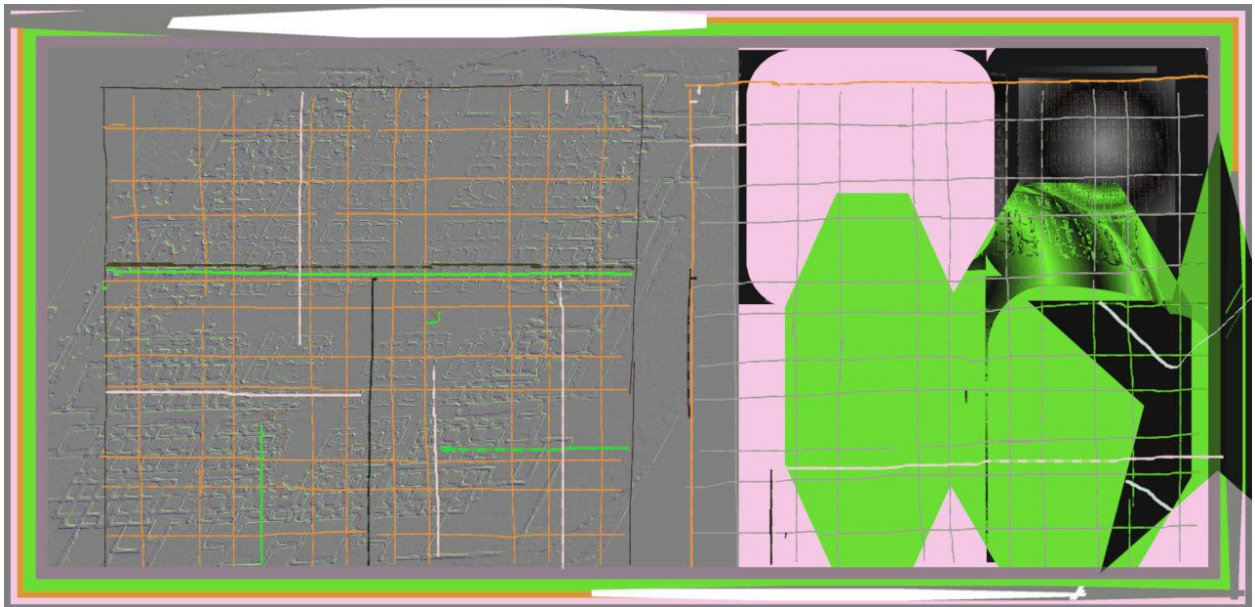


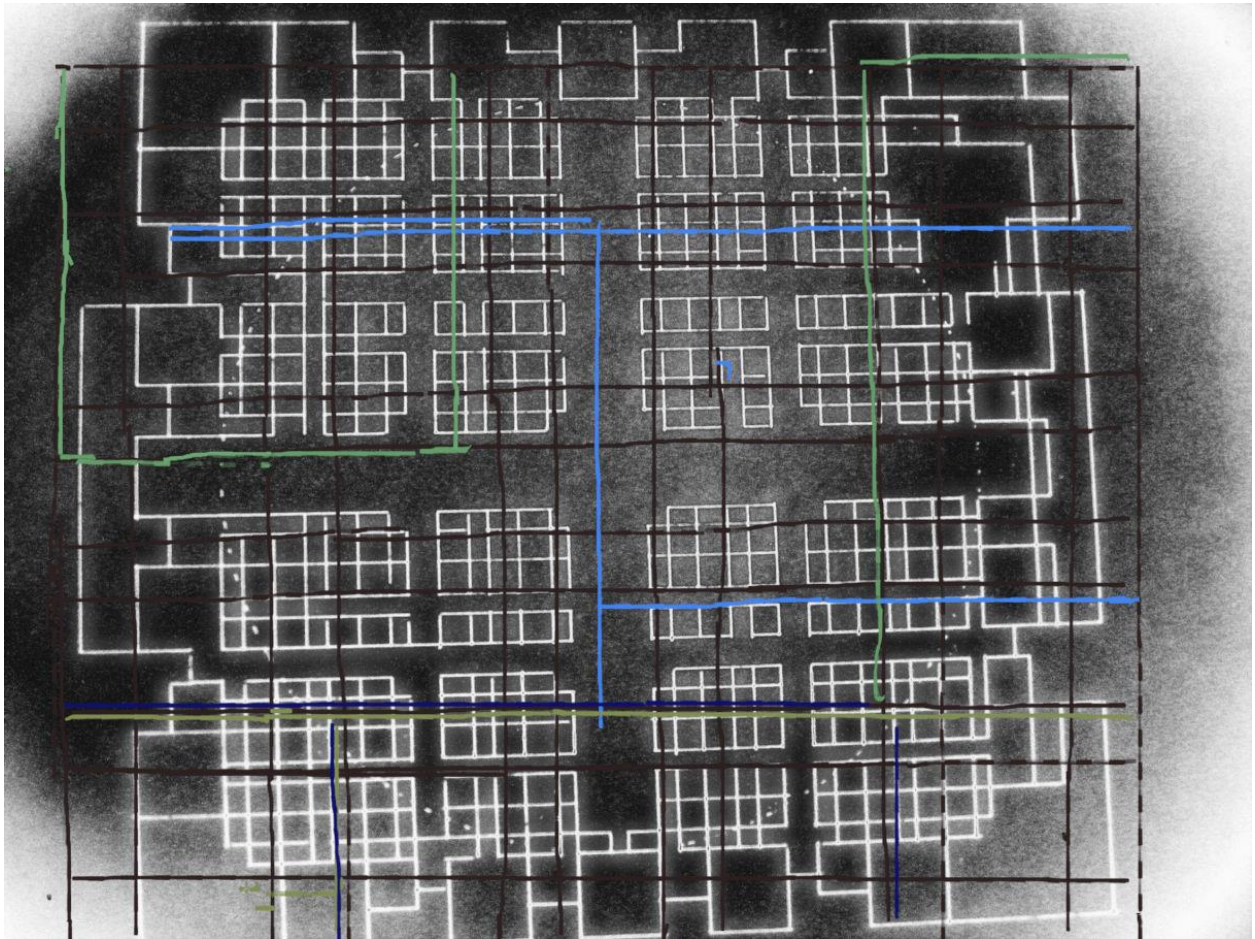
295y1



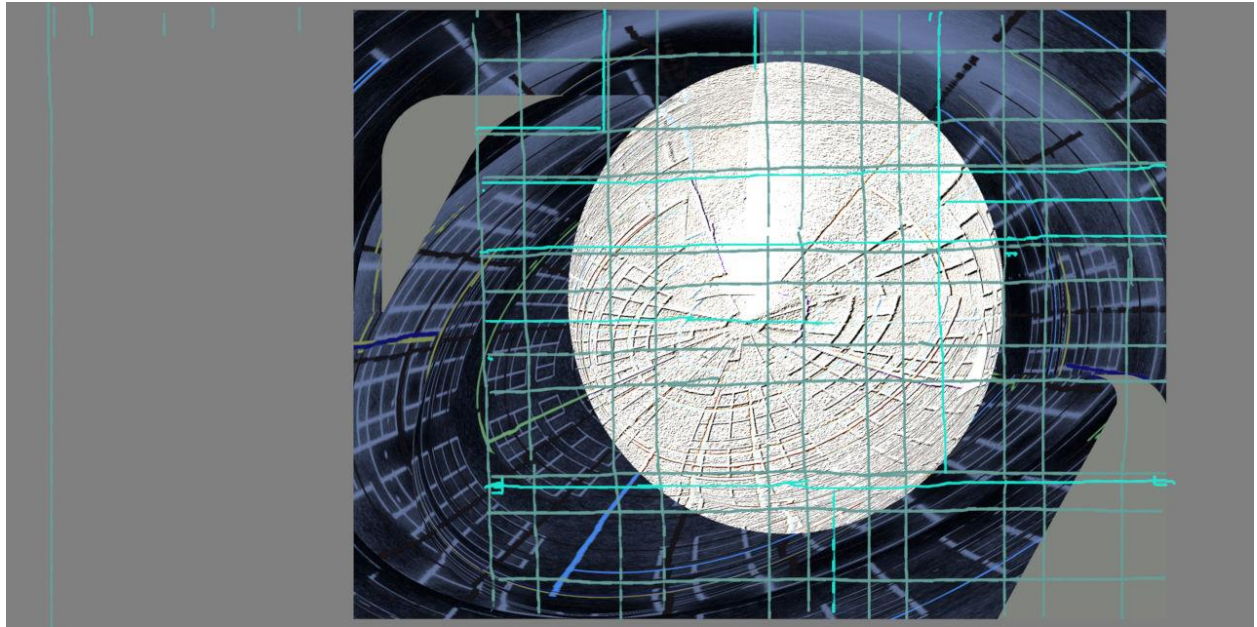
296a3

296a6





296b1

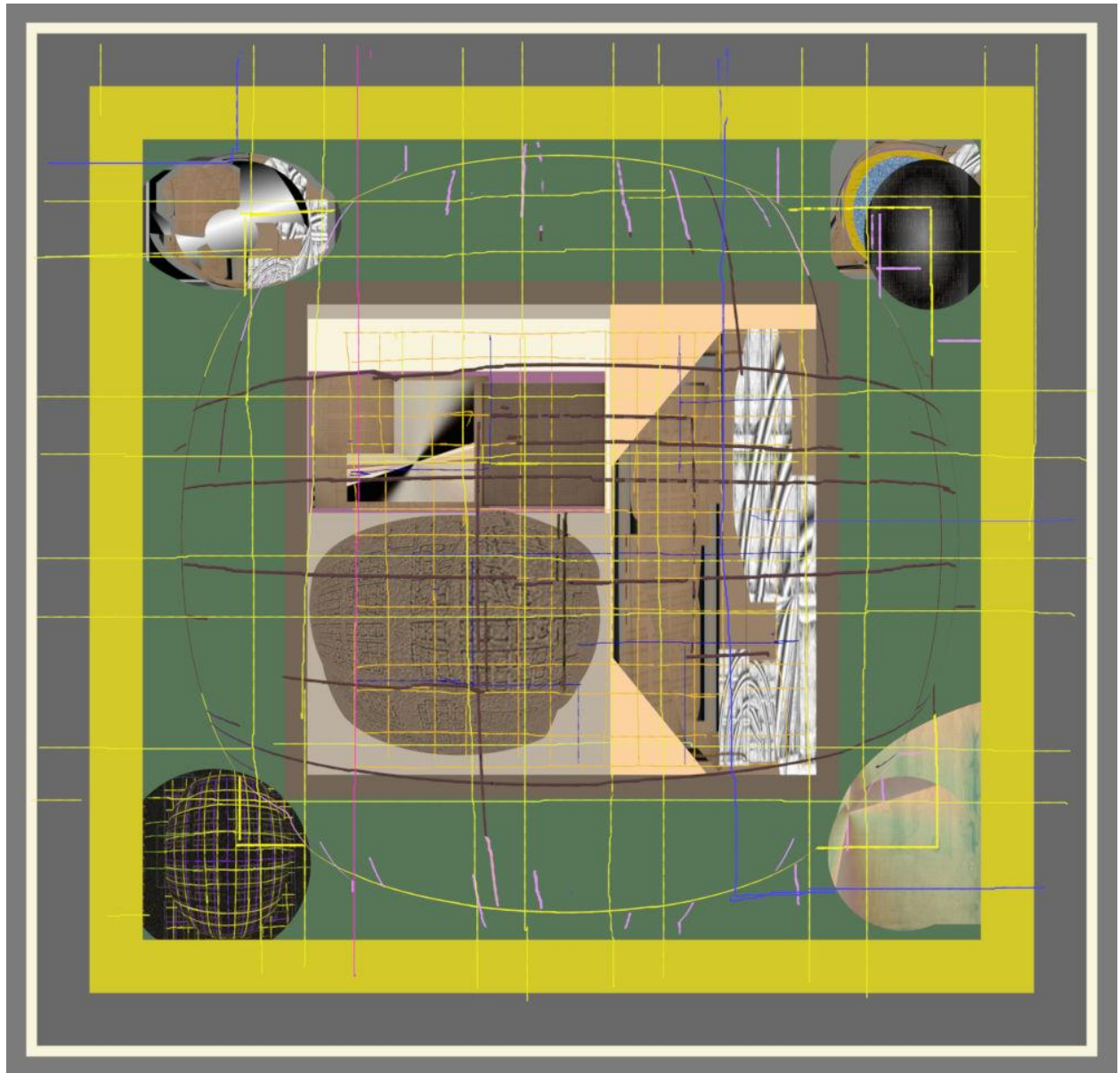


296b2

When Aletheia Met Ansatz or the Post
Weak Measurement of the Cyber Drawing
Electro-Weak Field Through the Eyes of
Bob and Alice:

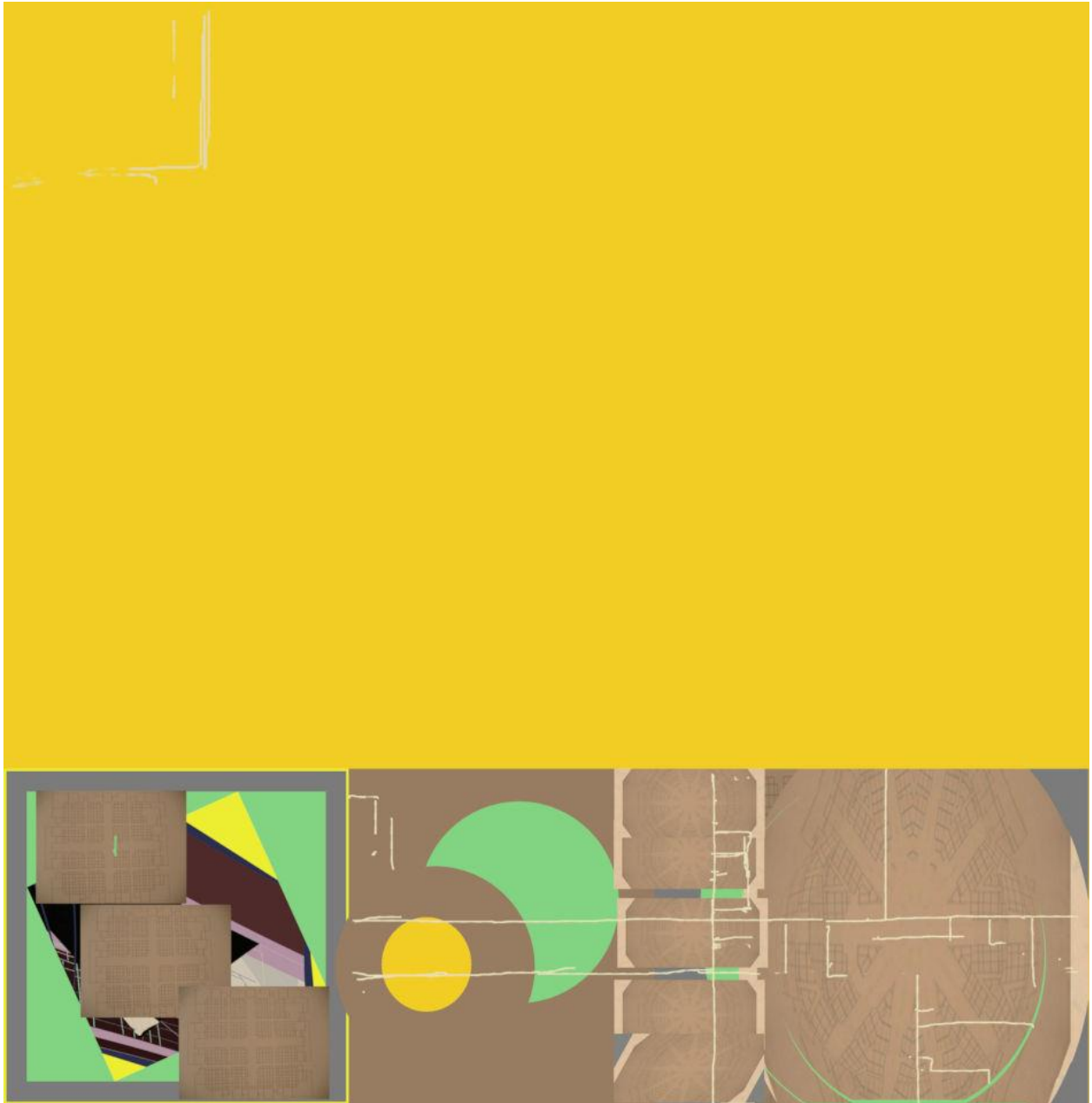
A roundabout allegory of the oddity of
cyber drawing which is always already a
print before it is a drawing and a drawing
before..... the platform resilience to
producing a sense of mass reflects from
afar the incidence of gravity itself always
between drawing and print making even
from the source of light itself as the
selected parameter and which in the
medium is interestingly a plasma .

296c8



Study for a Weak measurement

le a weak measure is conceptual potential analysis away from actually disturbing a measure by the act of measuring which is analogical to the mathematical complement or gnomon where sin and cos entangle a mapping into a fractal spatial ambience...



296d2

Harmonic Surfacing of Euler's number

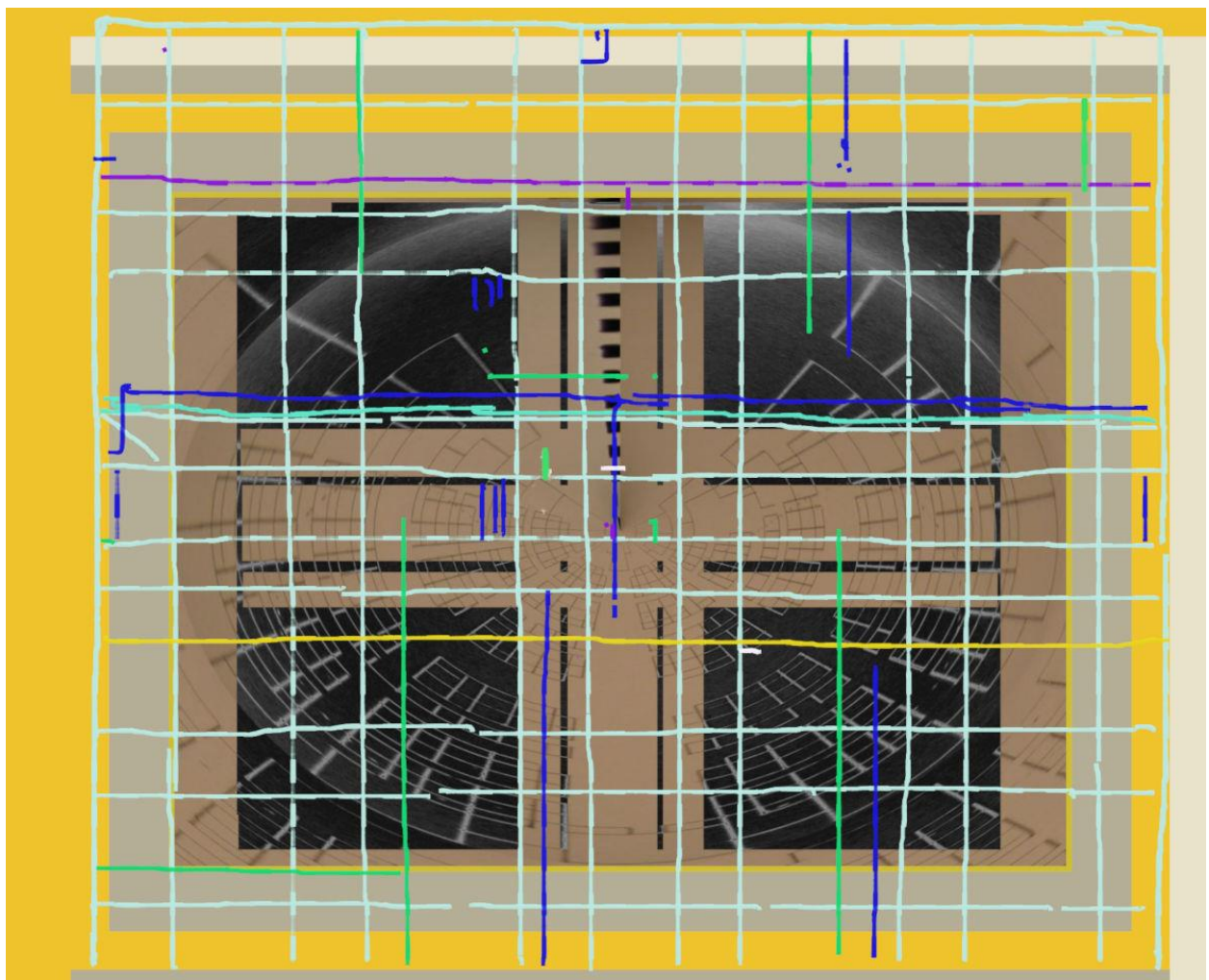
Given that the root rectangles sited from the five fold center towards the magnitudes of the number line and producing the golden section visualization of the unity to recoil of division and multiplication sympathetic at outset to two and three as the numbers of perception are over all creating a surface of spiral form connectives formed on "z" or the diagonal (as contained within the rectangle symbolizing "I" as its invers threshold prior projection) the particular path that Euler's traces is worth describing since it is so dominant in physical calculation the source of this physicality is of interest. Physics matrices are three term tensors and the number specifically 2.71828182845904423

gives an immediate spread of three section tensors ie the first term 2.718 as relating to .618, the middle .9045 = 9.618 in reciprocal form (note the rotating rectangle at vertical state indicates “ceiling limit format and the lateral “floor ie towards cos and sine)... and the last .523 form (I simply bring these to their decimal point as a kind of absolute value schema). Multiplied by four or twice the integer value of the first term is 2.618 itself in reciprocal the complement of the section returning then appropriately to the beginning where looking with fresh eyes we see the .1828 term repeated thus indicating a “rich” matrix open to squaring and .1828 as the complement of .8172 is if multiplied by 8 1.46 or ten times .146

which is the fourth turn of the section spiral while the number .8172 in reciprocal 1.2236 doubled is 2.4472 or twice unity plus the reciprocal of the square root of five and this number is the square root of 6 while the square root of seven as app .788 if squared gives the golden section or .618 while .788 squared brings .888 which as 1.126126 gives a mirroring pattern to the .1828 and the comparable results are .1828 squared gives as .0333 and emphasis on the three fold dimension while .126 squared give .0156 which in reciprocal is the perfect matrix 64 the number .888 broaches and of which subtracted ..0707 or the square root of two divided by ten give .81 in the neighborhood of .8172 we previously traced and .81 gives an ordinal

tract to octonion algebras as 1.234567 and
 identifying the 8fold threshold with seven
 the brane. The complement of the square
 root of three if we return the the threefold
 emphasis is .4224 and its square root of
 .65 relates to the particular section
 denomination of .518 which the .523 term
 approximates and which equals 1.927
 introducing a triad of tensors as 65, or unity
 plus three times the section , .64 in
 reciprocal ten time .0156 the perfect
 matrix string, and .6336 =unity plus the
 square root of three which as a triad
 compares to 1.854 or three time the
 section which composes to 718 plus .618
 plus .518 and adding the two columns .65
 plus .718 gives unity plus the square root of
 five, .64 plus .618 = 3.764 and .764 in recip

= unity plus half the section, while .6336
plus .578 = =1.2112 which doubled =.4224
or two pus the reciprocal of the square
root of three...

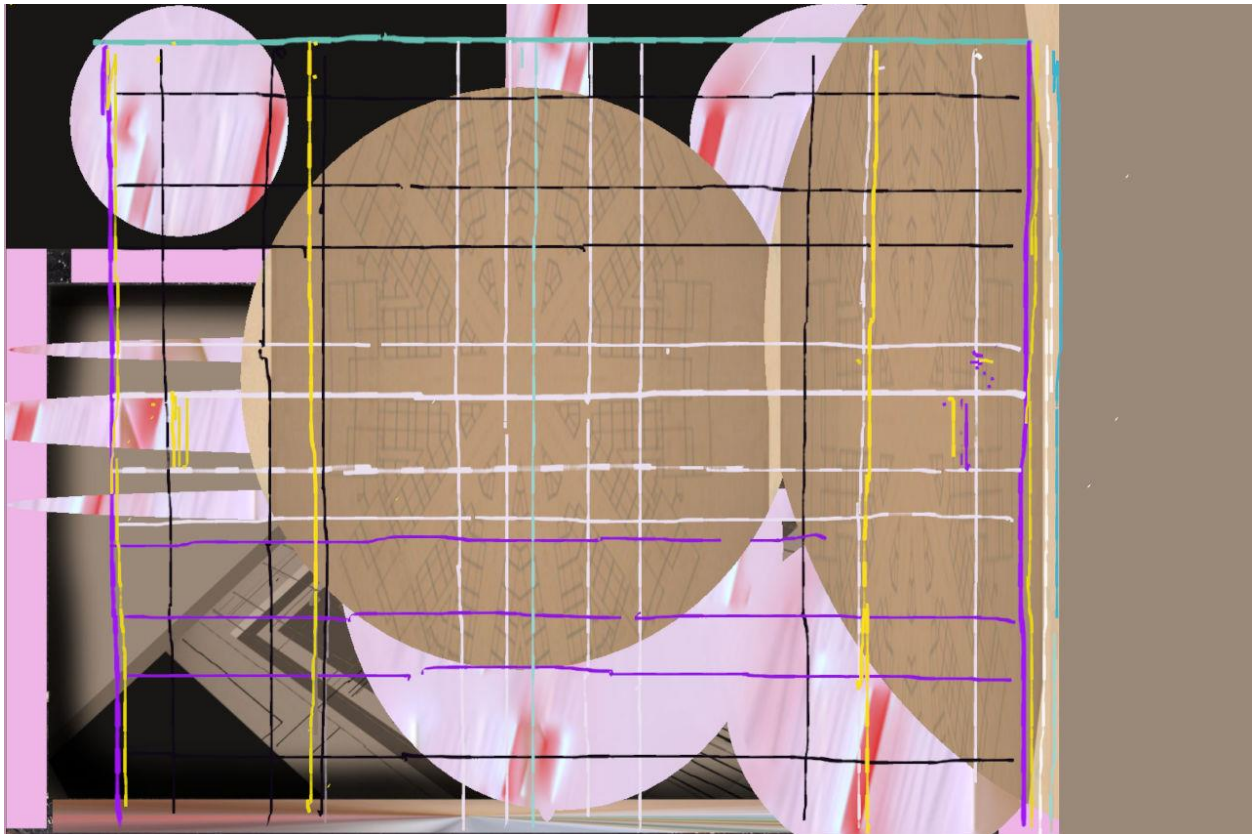


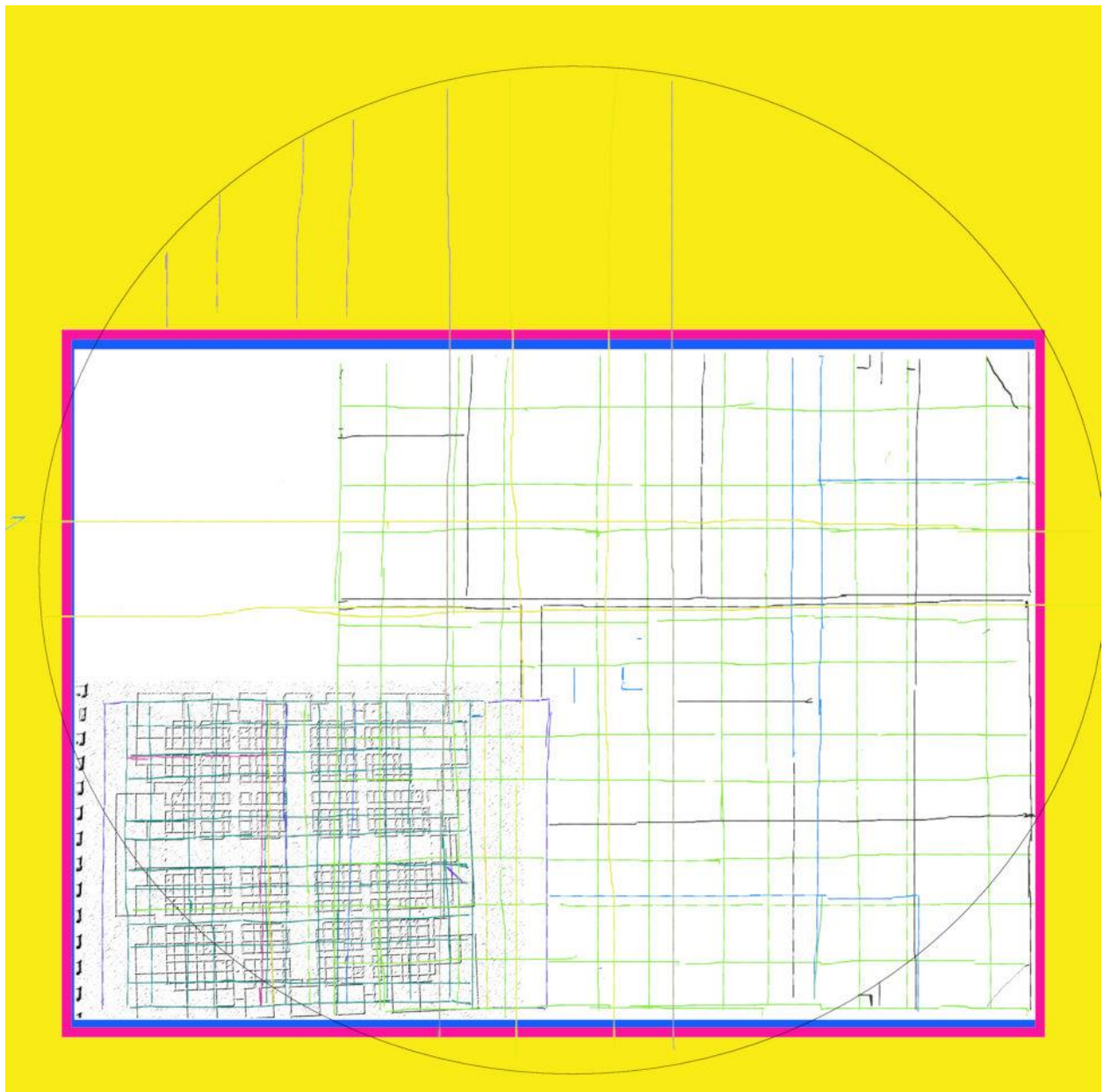
296e1

Harmonic Particles: the suffixes to harmonic terms of the golden section such as show say in .618, .764, .6584, ..146 respectively .018, .064,.084, .046, are all the distortion values of “a” or .0073 which is mapped across the ordinal .81 or 1.234567 in those degrees of distortion and is generated from 137 as the conditions of primes on relating magnitudes of the number line to the centering of its perspectives on roots. Complex Quantum mapping uses a color schema of values to color with eigenvectors placed to .1056 and this is a critical threshold of the space in unity between the square root of five twice represented as a mapping region centrality from which those particle divided against

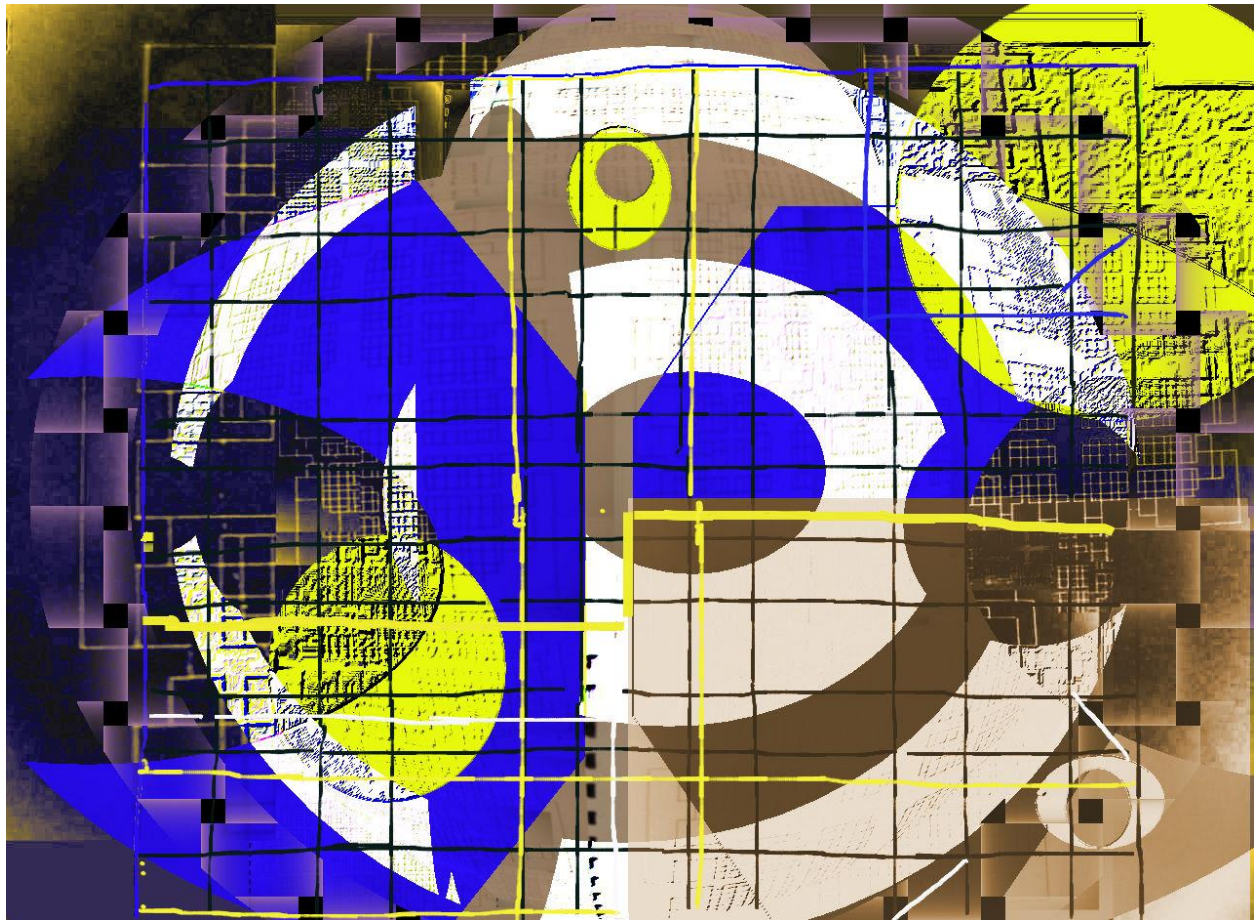
that sum at point value will if added to unity and functioning then as a measure outside the original unity subdivide into particular harmonics which like Taylor method is “ansatz” or educated guess and this interestingly coincides with the quantum mechanics idea of a weak measurement...

296f2





296g4



296h2

Drawing Research In Art and Language
Dimensions of Mathematical Visualization
Opening gambit: Consider an art of Pre and
Post Coloumbian orders in moods of pre
and post selection: the pun construct the
Coulomb physics measure of the coupling
strength of half ratios which turns out to
relate harmonic surfaces relating π to
quaternion orders within an embedding of
 π and the Golden section relating to the
low level energy field or permissiveness of
the vacuum. This centrality ordering can be
located at a mapping region of twice the
square root of five with an interval space of
.1056 itself constructive of degrees of
.0156 the reciprocal of 64 the perfect
matrix which generates the quaternion
Algebra of associative and commutative

strength at the ratio .81 with reciprocal order 1.234567 describing an ordinal tract which in fact influences the “stretching” of the values of “a” or .0073 generated from the prime field description of 137 with five the implicate whole we take at the root to interval mapping we have started.

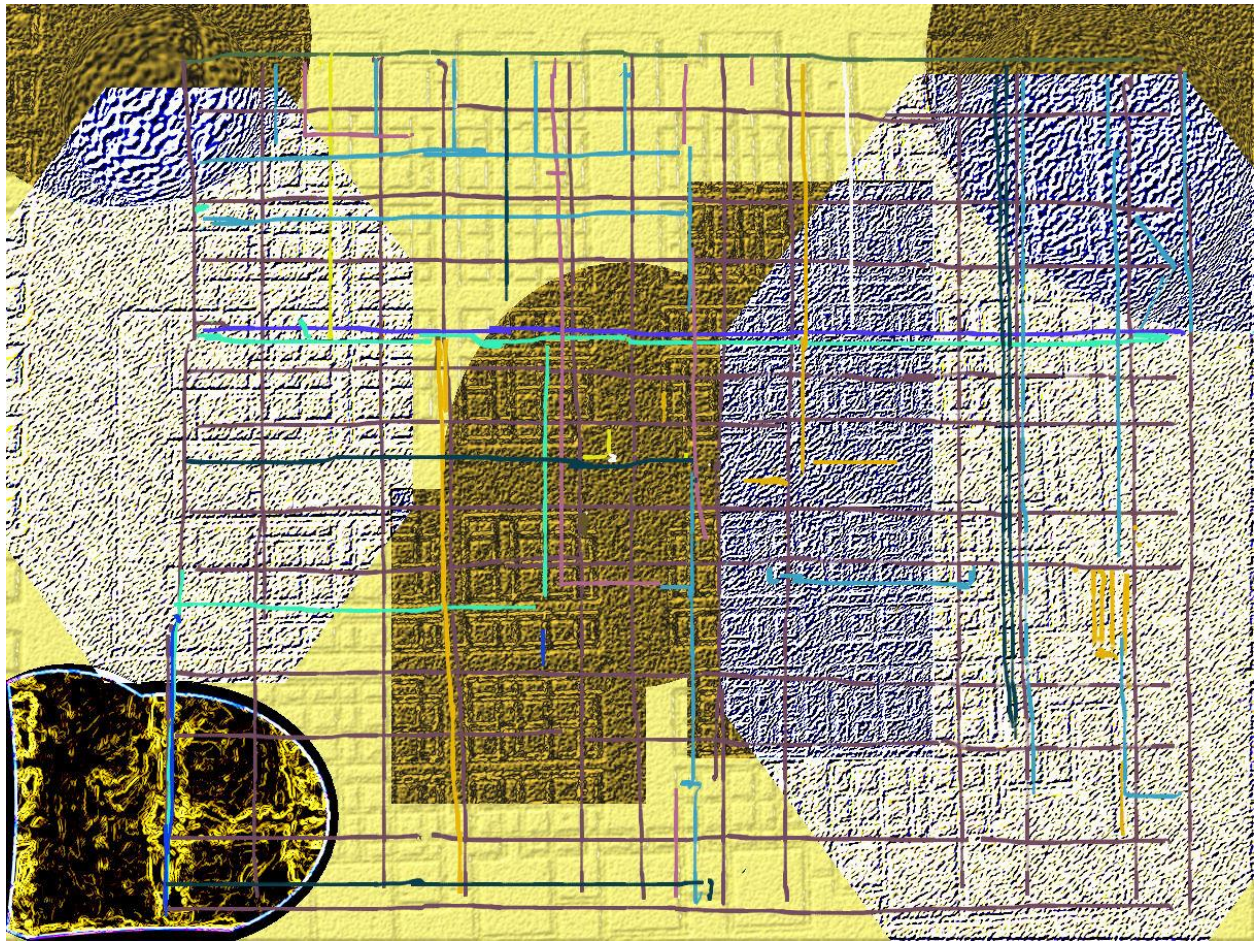
From this we can start to recognize the patterns of the number which is K_e where K is the Coulomb constant and equal 1 over π times four times E_0 where E_0 is the vacuum permissivity and equals 8.854 (note .854 describes three times the golden section which derives from the square root of five as its wings of symmetry over the spiral) times ten to the negative twelve of its nominal measure and the Coulomb equal 8.987 times ten to the

ninth times its nominal... the relevance then of the number 8.854 (vacuum order) which in reciprocal form is .112 and that of the 8.927 the coulomb which in reciprocal form is 1.112 the directs attention to .112 as the reciprocal of .888 as the quaternion field from which the particular subtraction of .0707 yields the .81 field of 1.234567 intersection. .2112 is twice the strength of .1056 the mapping region (in which, incidentally, the fractional rebounds of operations if multiplied towards will yield particularly focused harmonic sectors across the whole field rather like conic sections relate degrees of circle arc and parabolas)... if the two .1056 vectors are migrated to opposite ends of the field the interval now of .788 is the root

of the golden section and squared = .888
of the quaternion field... while the .788
measure if considered in reciprocal of
1.269 if halved will equal .6336 which is
unity plus the square root of three and
halved returns to the prior order.

Interestingly the .788 root of the section is
twelve times the .1056 measure between
the two .1056 parameters we mentioned
as defining, while six times .1056 equals
.6336 three times .1056 equals .3168
which turns out to be approximately the
reciprocal of Pi and this number multiplied
against C or speed of light in reciprocal
form produces 1.056 or ten times .1056.
What the Coulomb measure seems to
mean from my perspective is that the
division of areas in half against their

complement in half as relating always .5 or the square root of four indicates that these may be alternately layered and produce then an oscillation which is the source of all that follows.... In my drawing I have followed suit on this observation by taking values so small it is hard to see any difference in their immediate rounding off but which multiplied by other numbers will at specific levels produce very specific differences that amount to a dimensional wave length indicating an ontology to the physics within an art of it's perception....



296h3

Fugue Resonance of the Displacement Vicus in our Sudden Time.

Take the Random Walker: (Einstein on the Beach?) ie path integral as it were in the sense of considering the idea field resonance, its spreading or the diffusion Einstein studies towards Brownian or random motion in summation forms by reviewing the guitar or violin players encounter with a whiplash space effect like breaking the sound barrier when the pic or bow hand meet the bridge or “frog” and there is a hyper field of noise.. one could say that just as one avoids counting the same column twice, the long orbits with parabola conic sections of wide binary star orbits have been shown to have an escalation at sigma 5 proof beyond the Newton and Standard Theory expectations might at an adjustment of sections mark the field which is in fact also a vector as itself performing a kind of whiplash which is the experience found In the “report”...

MOND

Modified Newtonian Dynamics

We know the answer, ie Modified Newtonian Mechanics but what does the answer mean is the question.... we can however , compare that to the thought experiment: which was eliciting a view into a kind of field rotation within perception) The modified Newtonian Mechanics finds the centripetal velocity squared satisfies the equation, in other words

the power or Clifford matrix of roots by which a mean expresses, and its alternative is the similar radius adjustment so in effect the relation of the conic section to the square matrix as co defining and in this sense it is interesting to take a look at the code by which the symbol for phase, and the symbol for power matrix are very similar and in effect placed with each other symbolize the two aspects defining the Mond (I will send a note to Les Monde)

The "Spartan Staff" is a symbol we see which similarly is the root for the Medical sign and also the musical stave, it was originally a code developed in Sparta by which writing placed on a leather strip was placed on two identically grooved staves and then your Bob and Alice may now compare staves to find their message if the the leather strip given one to the other is compared on staff.

In a complex intercept of contemporary papers the following supporting aspects emerge which cast echoes on the report:

There is the aspect by which Quantum operations may be posed to pre and post selection avoiding measurement but relating to a conceptual root in the educated guess....(in as sense one may relate this to string theory as a critical mood rather than just a functionary) One now also has very recently a finding of "Maxwell's Demon" (an operator which evades the system) via light wave propagation through metal in which the signal may operate out of phase and hence lose , mass – equivalent therefore to the previous Einsatz evading measure...

https://en.wikipedia.org/wiki/Modified_Newtonian_dynamics

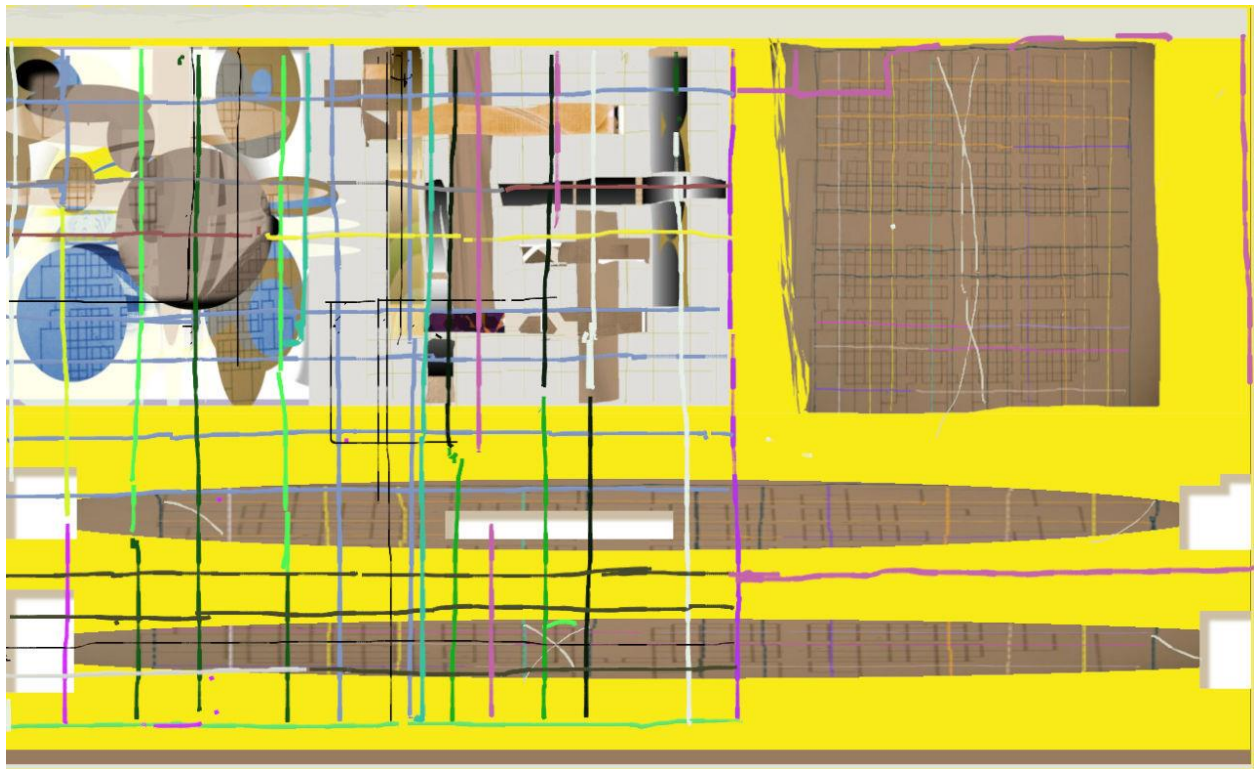
https://en.wikipedia.org/wiki/Modified_Newtonian_dynamics

Artificial Gravity: like Roto relief or Space Station is field of centrifical motion experiencing centripetal in opposition and works against... used for artificial gravity free space...

Reactive Centrifugal force is classical mechanics referenced by MOND or modified Newtonian Dynamics..

https://en.wikipedia.org/wiki/Reactive_centrifugal_force

z = pressure = Clifford extension balanced centripetal and centrifugal resistance, conic section distortions space time adjusted via return to a square or circle unity motion from center to edge justification via squaring as the MOND



296i4

Land Fall of the Swallow Tail Catastrophe

The swallow tail catastrophe of mathematics describes small differences which may come to an n dimensional head...think perhaps of a boat rudder as in a sense connected to entire ocean floor and the ocean floor experiencing the dispersion of lava flows as mounting barely a foot in time matching in slowness the movement of tectonic plates yet upon the rise to surface and so land fall the volcano in another dimension has another force similar one might say to the la Grangian boost described by Modified Newtonian Physics of large scale binary orbits which exhibit a different physics threshold at the

scale in which the elongated trajectory effectively parabolic at “landfall” or zenith marks to the returned section the square multiplicand which differentiates between artificial gravity and Newtonian centrifugally reactive force which at the Lagrangian coincide and then diverge: the verification of the Modified Newtonian physics as describing successfully the divergence scale has been described as catastrophic for dark matter physics, given the statement what then does the dark matter program remain to map?

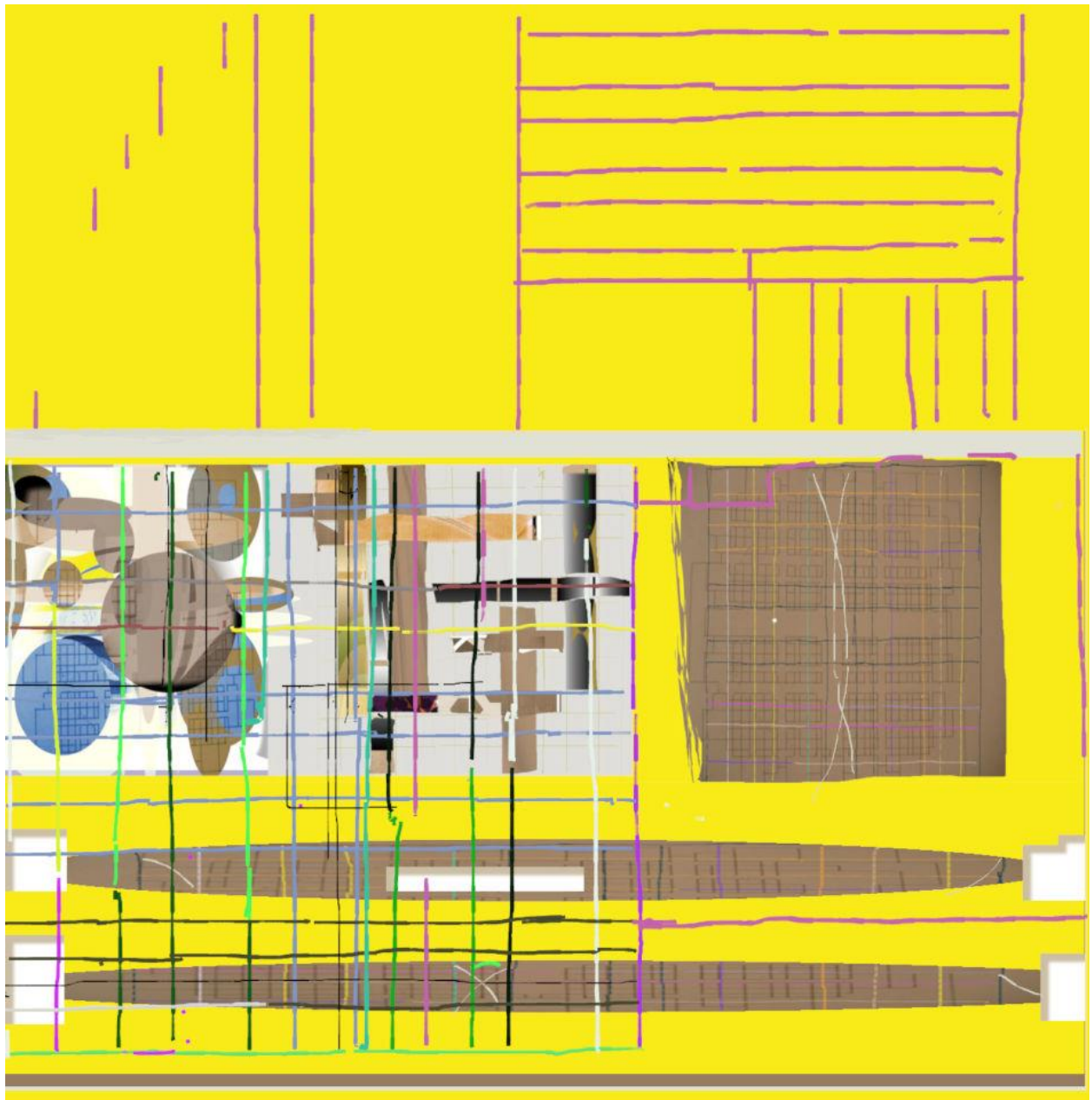
Nevertheless the region of displacement has that verity, the contrast between artificial gravity (generated by a spinning object such as a space station which experiences arriving trajectories as

repulsing an energy opposite its own and is that which at the LaGrange “boost” may at a point meet and is demonstrated by Duchamps roto reliefs also where the objects cross section is its support and simultaneously shows its underlying idea, which in the Glass maps the “migration” (Escher quotes) center to edge” ... and we may well review the relevance of the idea then of the “path integral” which in referencing the relation of mathematics to rhetoric (path integral and integral path ab-ba) in for example an origin to the Algebraic primary axiom of reciprocity the course we have charted in which the participants connection at the rudder gradually transforms the participant into field as demonstrated very specifically by

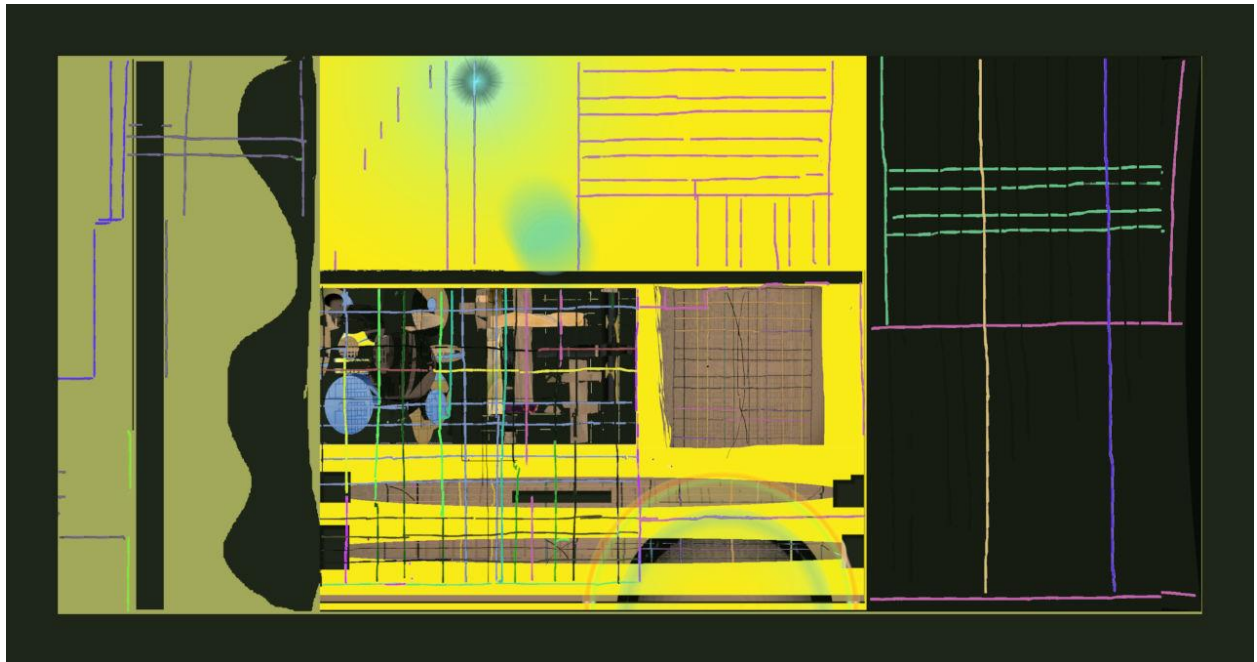
Black Hole spaghettification thus also the meaning of the reciprocal project by which Penrose borrows from Ducham and we find for example a relation between the permittivity of the vacuum and “cosmic censorship” of the event horizon and the eventua of the participant which is in essence the polarity described in Newtons ‘second theorem amounting to describing “z’ as “pressure” in equilibrium to also the square matric diagram of the underlying Clifford sets of perfect matrixes forming the diagonal of a spiral in the mathematics eventually. Duchamps glass gives over then to a circuit formation the song of the bachelors which means that in the division which describes advance on the trajectory the participant is described in summation

series as each replace by the other only as its spiral image but at the head where another point (as in every point on a circle is also its center) the next participant point becomes the spiral form model of reciprocals along a path...)...as this is rather like a collection of Klein Bottles the event does not escape his detection and so become characterized in the artifacts surrounding the Glass as his found object of a bottle rack which itself in form a kind of Klein Bottle, and in general Duchamp creates two classes of puns, on which is generally art and language connection and another which specifically axiomatic to Newtonian physics parables as his own cautionary tales. For example the very idea of surrounding artifacts he quotes by

references to the Wright brothers
photograph of their flight (and a hidden
clause of “dated” photographic techniques
therein) including the objects left about the
field and the relation To Frank Lloyd
perhaps giving over a three body suit to the
Wrights which is meant as his caution on
the Newtonian diagram used in
engineering linking A) “normal reaction”
B) Weight and (C friction ...

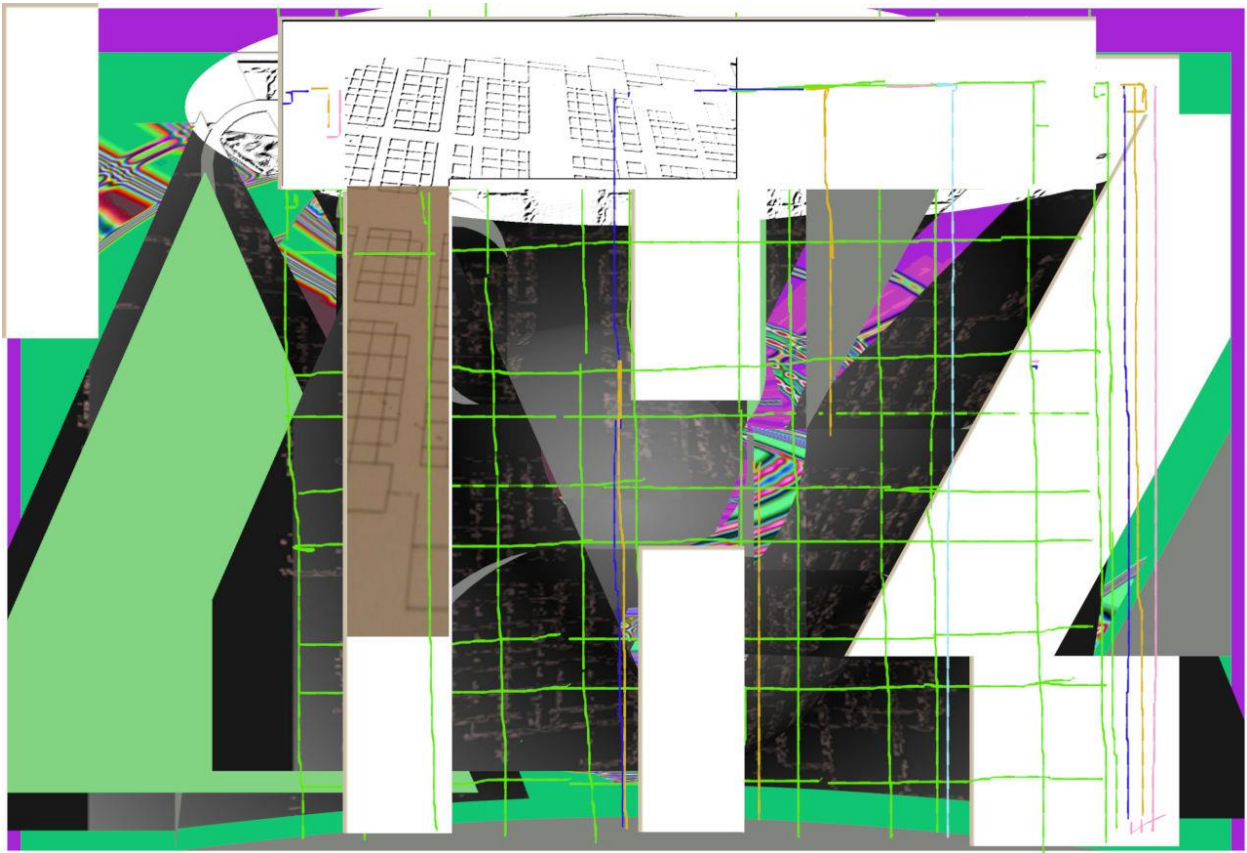


296j1



296k1

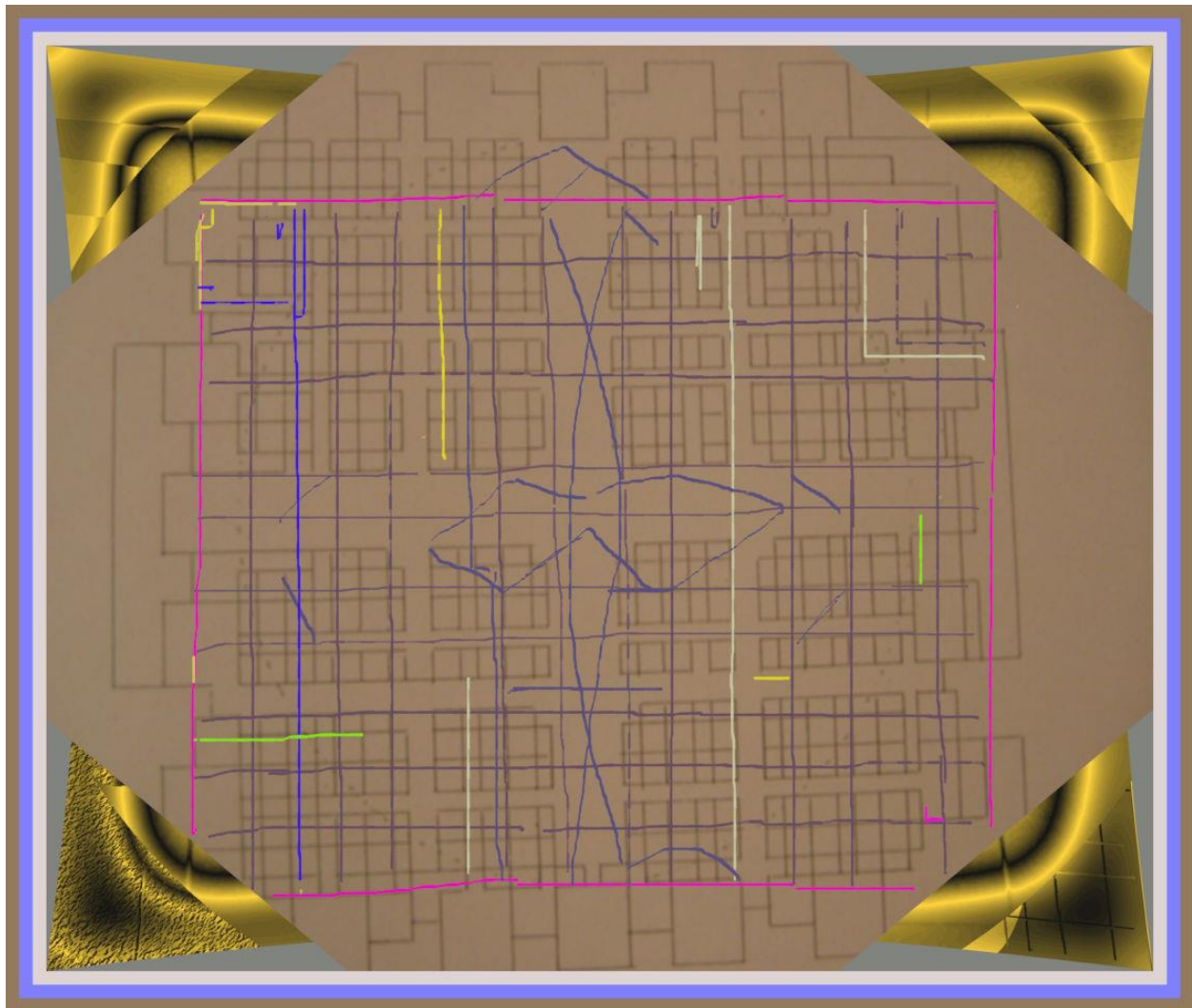
- 1) Given a probability what is the probability something has already happened (or has already not happened)?
- 2) How might one draw upon creating a summation series of photographic modes as time capsules in extension?



296k5

Meaning: the star Earendel may or may not be binary, the distance makes perception problematic (or may stars like planets arrive

at more than binary combinations of enclosed orbit systems? Note the name stems from Uruana in the Akkadian origin meaning essentially “origin of being” and in the Sanskrit Aparanha – net and Puranha, bow, in the Greek apeiron or cumulative whole, (appearance) , pyros, fire, and pyramid, pei, coinvolved dynamics. le philosophy, photon, pawn, parentage, pisces, palette, paint, impale, etc...



29604

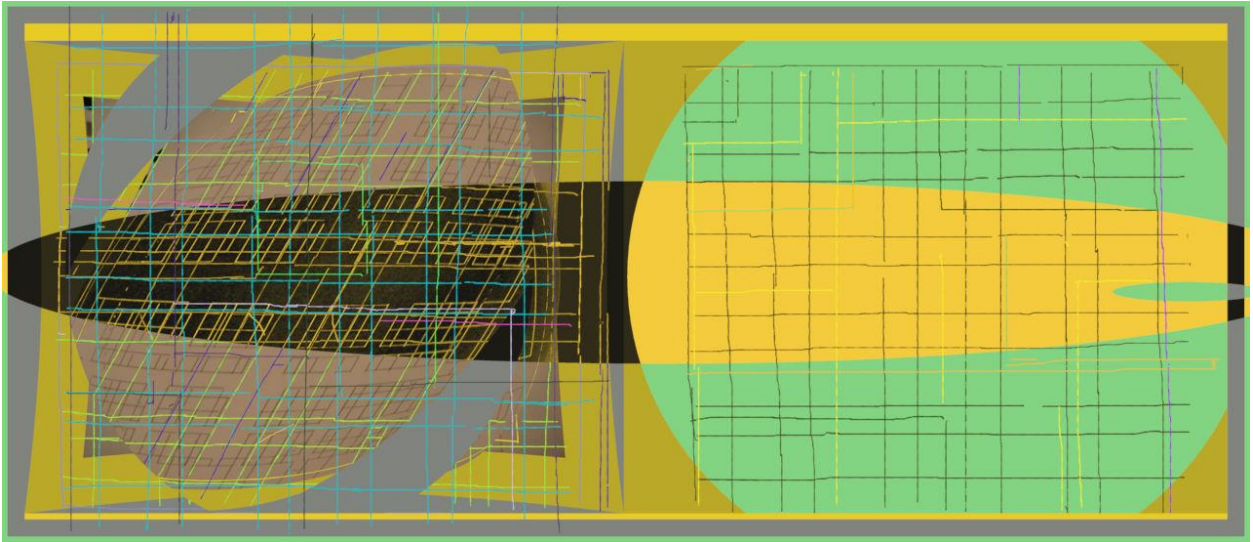
General idea here is coupling strength of
ambiguity of proton with the Higgs....

As I see it:

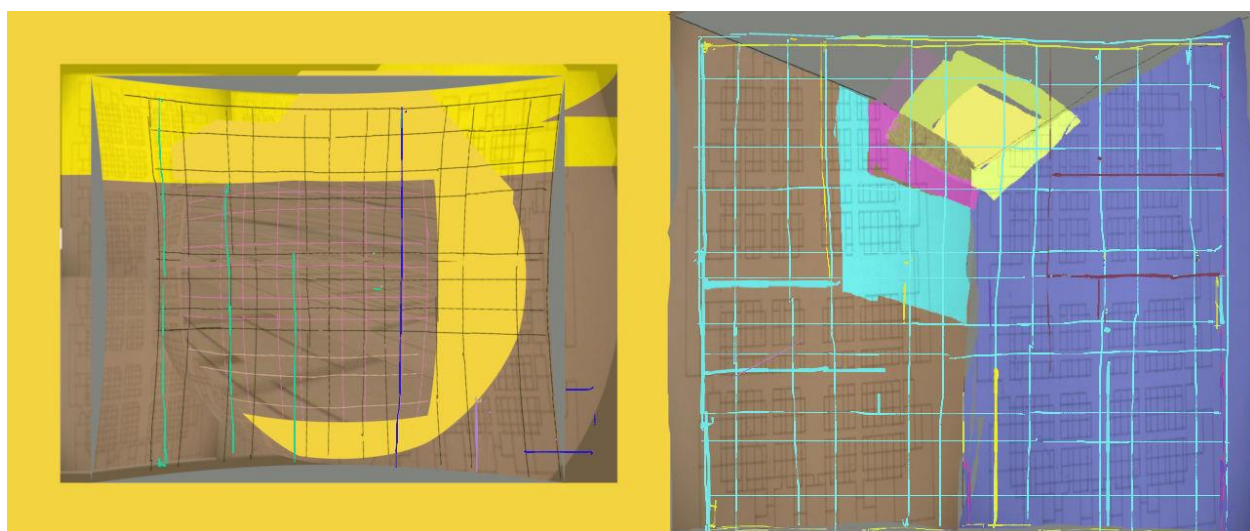
the shift of values in the cross sections of the integer and decimal value as an oscillation in projection from unity in the degree of the decimal as a scalar studied as oscillation from absolute value means the scalar will apply to the highest value reciprocal to some degree before it tips or swallow tails and one needs to define the scalar to field by identifying the value in process of unity field itself distinct. The values that one encounters will be around .1 and variously for example .011, .0101, .101, (which is the reciprocal of Pi squared and relates to square root of ten and 11 relative Pi) .112 all have distinct golden section harmonic values of which .112 refracts .888 the perfect matrix which occasions the field resonance, of the octonion which seems the reason it is the value of the vacuum permittivity... and this process describes then the oscillation of the derivative in the domains of the differential mapped to the gnomon or figure to complement mirrors in both static and dynamic symmetry indicative of inner and outer product similar to relating the Dirac transformation to Eulers in the relation of harmonic to exponential...

One then begins to recognize that this experience is functioning simultaneously in the macro and micro dimensions respectively of the protons ambivalent spatial ambiance and the binary stars elongated orbits own ambivalent spatial tension, the former places quarks with

the pairing of two up and one down as mapping to a more arbitrary joint of the down bases which have a warping on the more even halo of the two up as they visualize, while the relation of the binary star orbits relates a conic section which equilateral at midpoint elongates and distorts toward limits where then a fractal like force restore essentially the rocket science “LaGrange Boost” , and this difference in cross section is the difference in the relativistic scale and then the final reverse swallow tail as it were of the MOND or original matrix shape in its geometry of unity.



296q1



296r8

Stochastic Space Time Phasing or i-way notes:

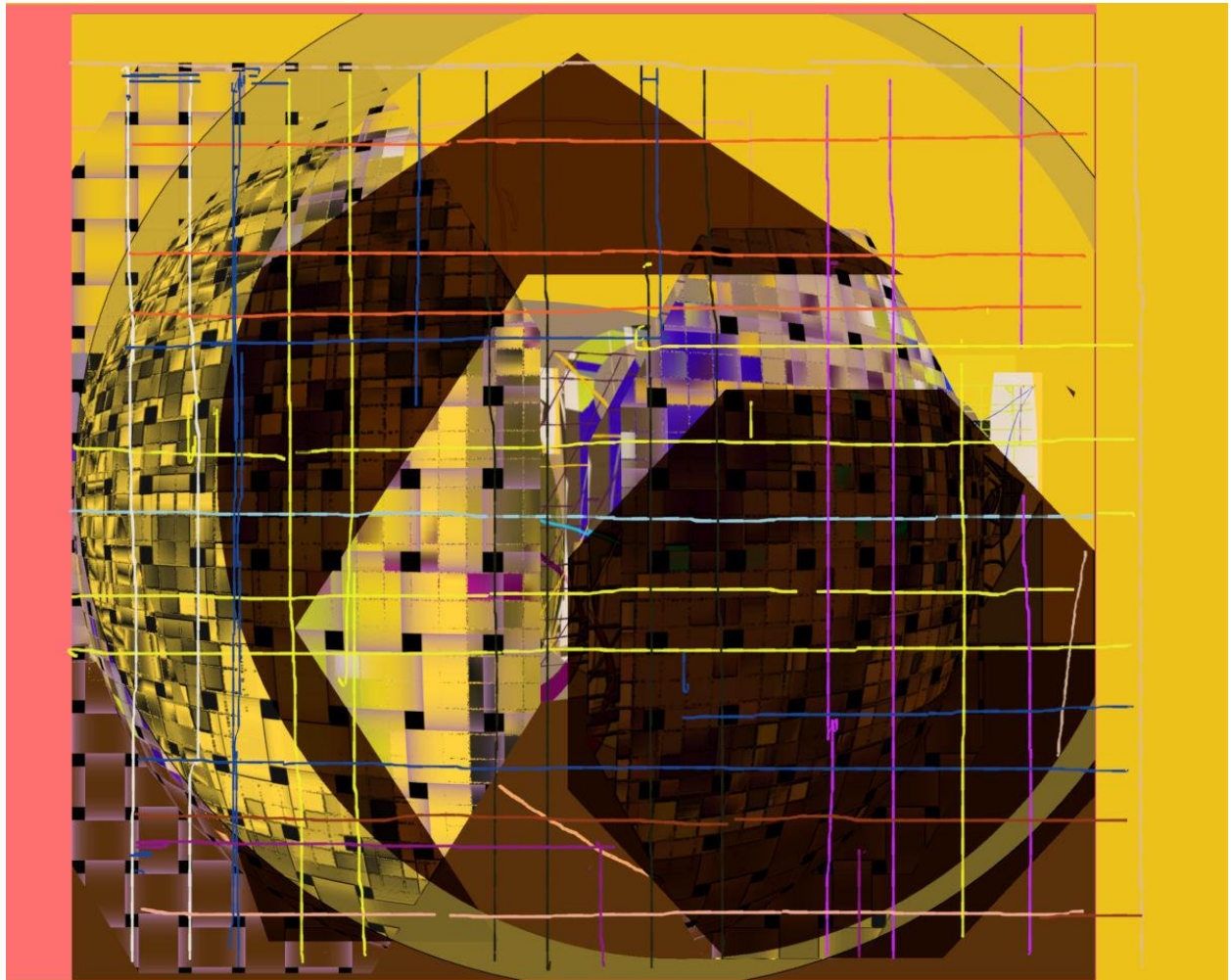
Breath and Breadth of the Quantum
Butterfly and Sparrow Tail Anacoluthon
Harbingers of Cutting a Ball to Find
Topological Magnitudes N Dimensional to
Phase/Out of Phase integrations.

“it occurs to me that”:

a better way to state the Nbox paradox (a Bob and Alice (“friends” paradox) subtext or pretext to effect that unity at its own addition in the mirror already subtracts its scalar model to the point of recognition at any interval(requiring essentially, reading between the lines that missing is a wording or parametrization of magnitudes devolved to a power box resist) would be to say that a magnitude is precessed as Ansatz, that is potential is recognized to a field and that is the paradox: potential recognized. The idea of magnitude elicits the observable. Heidegger gives a preamble of sorts by comparing Roman directiveness with the

Greek sense of eventuality coming upon one. The butterfly of the quantum ie that at the primordial moment of the Big Bang one struggles to meet the developed ability to think in light years and other vast reaches of the imagination in contrast with time divided to the infinitely small, and in these trillionths of second entire epoch played out in which fields of all kinds were in sheer creative interplay of every combination...such that a passing butterfly's breath would alter reality for all time.... That these field combinations were then vector like is the paradox by which if one wishes to consider quasi local eventua it seems to me the matrix can be approached in a more random way of alternating multiplication and division over like and unlike pairs to meet rather than the array of the summation series rather a posing to intuition of stating that valence progression meeting reciprocal mass gives the intuitions toward magnitudes selecting to degree of freedom a dimensional apparatus in which the term then “combinatoric” means of

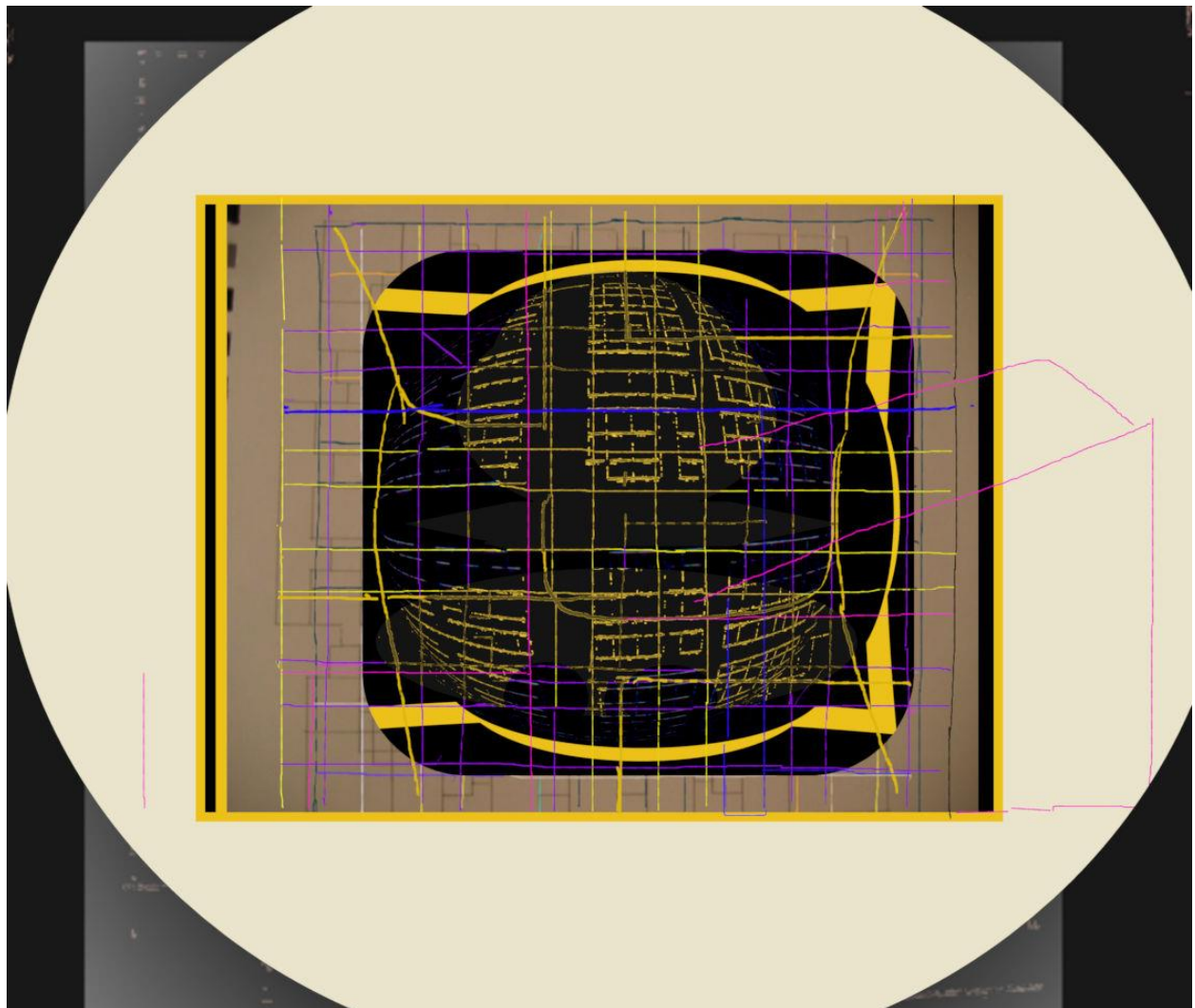
**the torus the open bracket passing from a disc
or note toward bound state proxemics evolving
to the cutting a ball or establishing complex
space in a vocabulary of the conic section
thinking “I” then as the torus as a modular and
post modular momentum and quasi vector
upon embedding dimensions in a topological
analogue .**



296u1

Off Ramps Squared

The “random walk” studied to probability as on the one hand bee pollen particles dispersion in water quoted by the Surrealist Dust raising of another version studying coal dust in alcohol was sourced by Einstein toward Brownian motion or random motion of atoms disturbed in a field before adjusting energy level and the technique he devised In his summation in studying a mean over random information is interestingly like the bee dance in which vectors are processed from proxemics.

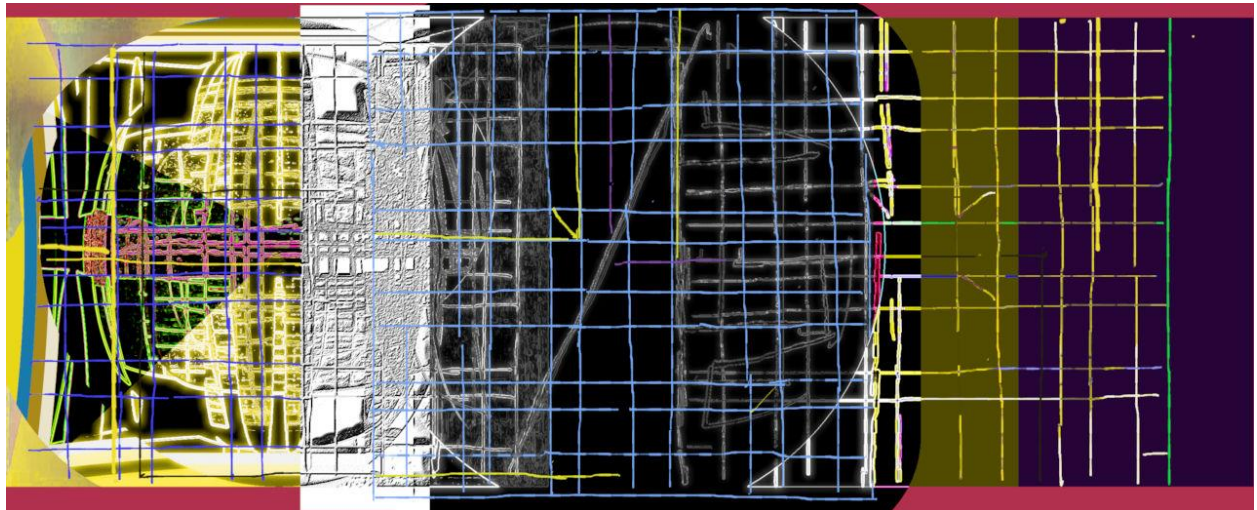


296u3

structure of interpellation ratio distribution
over the dispersion or interpolation
ontology of immersion, embedding
topological signatures of quasi local mass
and azimuthal probability stochastic ranges
of combinatoric modelling probity.

:* Pointwise convolution continued of
Breath and Breadth of Quantum Butterfly
in Drawing Research Art And Language of
Mathematical Visualization

: Canonical Conical sections in Webb age
Scope and Event Horizons of Sparrow Tail
Catastrophe Panelipsis and Field Plasma
Bose Einstien Equilibriium phase and out of
phase Field Vectors Field- as- Field
Distribution.



296v2

From Waves to the Tortoise and the Torus of CombiToric Frame are all together a topography in the making which the article on Black Hole Spectral Torical Inequalities approaches by posing a circular inversion of root rectangle measures as floor and ceiling measures so to speak which develop to Black Hole potentials the kind of observational expansion binary orbits of stars provide in that the binary black hold for example will warp spacetime into variable horizons equivalent a variety of dimensioning. The relation of 6 to 8 as dimensions of abelian equilibrium allow within the mathematics a searching out of singularities within the real numbers which from my frame of reference has to do with the octonian structures at which .81 yields

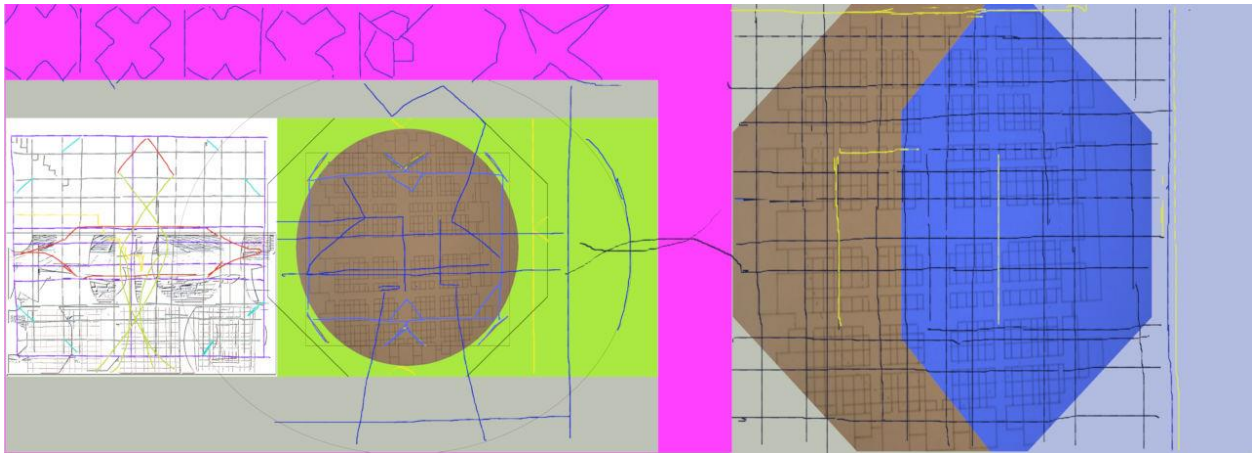
the 1.234567 tract in relation to .888 as 1.126126 the latter then a singularity which posed to squaring the brackets of .126 yields the .0156 signature of 64 as the source octonion matrix and which in the golden section grid I develop divides into the spiral parts in each case corresponding also to .112 as the complement of the octonion which is also the measure of the low level vacuum energy. The authors then are moving away from point products by their reference to a curved harmonic, and indeed π in its reciprocal state corresponds to the square root of ten and also to 11 as unity plus π in its reciprocal state in the latter and in its state reciprocal in the former. Taking up this idea of a kind of transverse view my drawing on the one

hand gives the .0156 build up of primary harmonic structure and continues to show these also are the differences between square root progressions as charted on the golden section grid and two ideas occur to me simultaneously which are to relate the idea of a weak measure to the difference between the measurements of the universes expansion, the latter being a variance of aprox .6708 to .73 and these very specifically section harmonic numbers divide to a ration of .918 or final view of .018 through .618 to unity of which the octonion tract can be seen in a like progression from .188 which then in set theory terms of left-open and right-open brackets brings us to the measure by which the view measuring away from observer

and receiving from sources away in a kind of Bob and Alice Way can be hypothesized to meet as though two gates with no synchronization since even a source on either side is hard to distinguish in quantum logic and perhaps even the expansion itself is a species of singularity which interferes with the Abelian reading that is presumed... so, with the Erstwhile Wavy Gravy of Woodstock who buttressed by his walks on beach with Einstein could comport to chaos born of the scientists original Brownian research into the “random walk” our arts of randomization hold out dimensions of the complex quantum....

<https://www.quantamagazine.org/math-proof-draws-new-boundaries-around-black-hole-formation-20230816/>

the article I mention can be found in ArXive
and is titled Spectral Torical Band
Inequalities and Generalizations of the
Schoen-Yau Black Hole Existence theorem.



Protean Windows

The slight dimensionality of graphene as permeable to protons might then seem similar to the proton itself as potentially a kind of telescope through which the apparent sea of infinite particle are a view through the Higgs and to that extent not-finite...(infinite and not finite as ideas which have a certain distance from each other...)... That is , to take a moment for the ontological resonance: if no one is looking at infinity does it exist? The difference between the classical and the quantum (where unity is ascribed to the observer) is that the inner product of the former is unity, while in the quantum it will be post unity, ie markers past the decimal for which physics provides the analog of the sea of quarks as the neutron view upon the Higgs and the low energy field is that infinite window

In the drawing I find a mathematical window of my own as I reference the article : published in AVS Quantum by authors: Barker, Fedchak ,Klos, Sheik, Teisinga, Eckel :

Accurate measurement of the loss rate of cold atoms due to background gas collisions for the quantum-based cold atom vacuum

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The numbers I reference are for vacuum trap depths
a $K(.3986) \times 4$

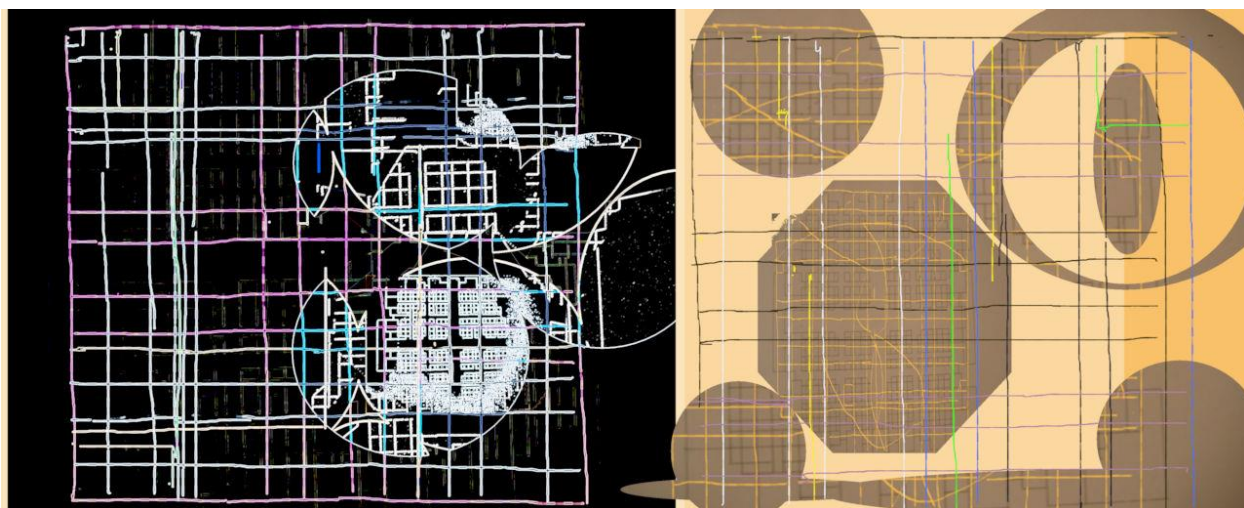
$$K(1.594) \times 2 = 1.188 \text{ and } .3986 \times 8 = 3.188$$

I find that

I may add 1.188 to .888 to find $1.73 = \text{square root of } 3$

And derive 1.188 from relation of .19 to .91 as

divided $= .208 \text{ comp} = .7927 = 1.26 \text{ referencing } .888$
 $= 1.126126$ with $.126 \text{ squared} = .0156$ or 64 as perfect
octonion matrix* continuing add $.7927$ to $.888$
 $= 1.188$ where $.088 \rightarrow .988$ is a spectrum relating to
 $.083$ as 12 matrix to $.088$ the square root of which is
C in reciprocal form....



296x5

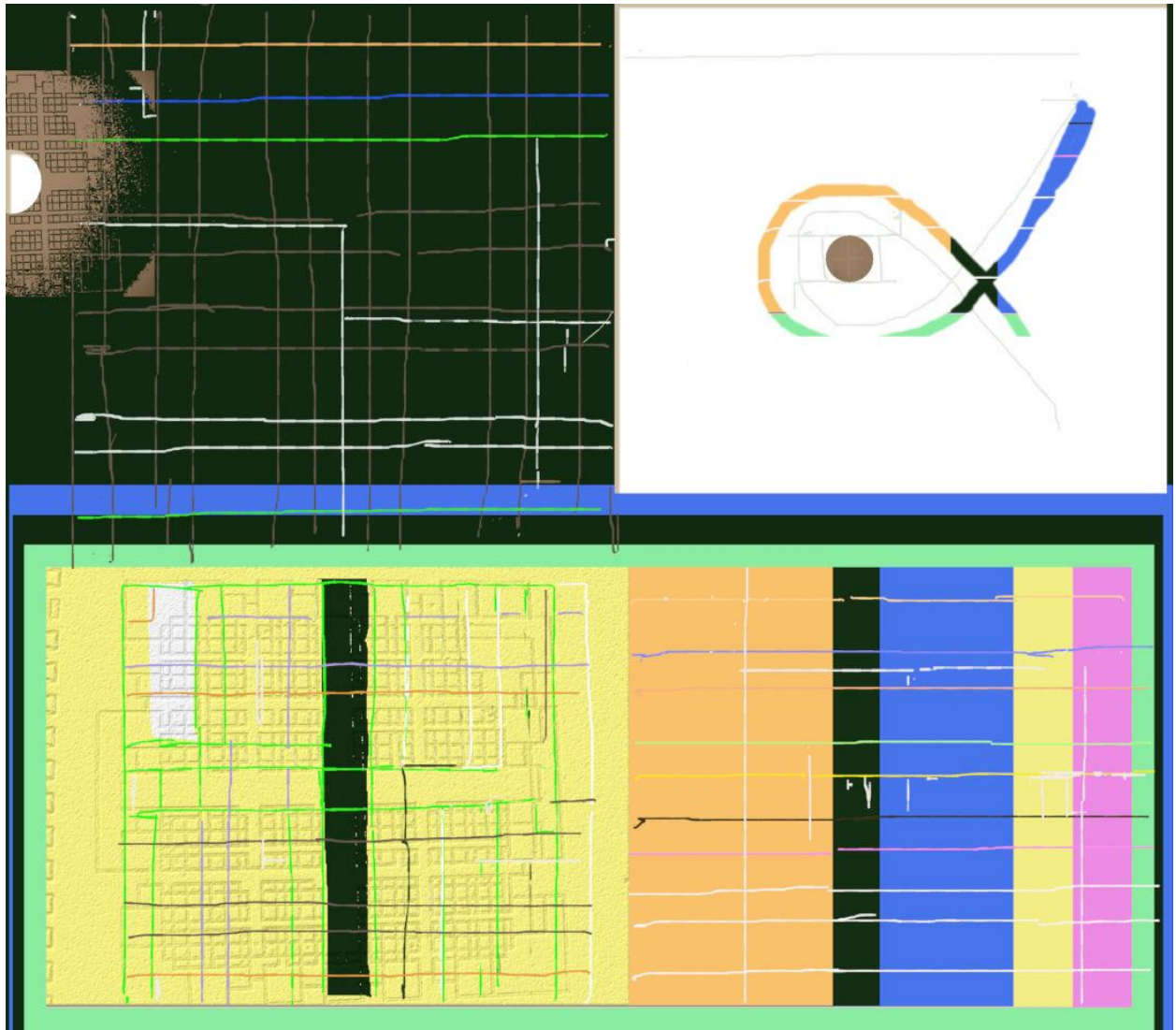
Collapsing the Malic Molds, Managers and Quantum Operators:

Duchamp shared with Picasso an intellectualism (compare Picasso on drawing as “a perception of time” w. Matisse’s “mysterious fluide of life”)>>> Picasso and Duchamp relating to the end of history interests of the time the former through direct study of Einstein mathematics seen through an acute lens of irony and Picasso having learned French from his poet friends was imbued with the universal language interests by which his cubism corresponds as an artificial language of universal intent with that of Sanskrit to Greek in the tradition of Rhetoric, poetry, and mathematics as linked.

Whereas an artist like Albert Ryder when requested to not exhibit sweetly demurred to the requests of his “brother artists” Duchamp was willing (with some help from his brothers) to sharply question how one looked at art and artists had also then a weather eye on the interesting example of Picasso who turned with Braque into a laboratory like existence for a decade in which the artist and model paradigm was moved towards physics and then a hard return as he jealously returned to the

more heroic mythos of artist and model ala Matisse (explaining his acquiescence to some degree of that artists rather superior attitude towards him..."mildly disapproving" as the literature has it)...Duchamps malic molds were probably linked to Picasso's "managers" in "Parade" and continuing the context in a flatland like mode to contemporary "quantum operators" I am interested in the drawing here to consider a variety of operators that might be "collapsed"...

This involves then a somewhat novel view of the "Laplace operator presented as a kind of "wraparound device" and the Hamilton as combined with moving the half ratios of figure and complement to the field halved as naturally equal and relating then to quadrants which restore the dimension and at same time with reciprocals on spiral give at juncture the variety of time values of the Hamilton "curl".... While also relating the "random walk" to the "Isolated graph" as jumping off points linked to interlacing a summation series with * stochastic interpolations as well as integrating a drawing platform allowing one to draw in two places at once with a cubic squaring in complex space....



296z2

Spectra Bell ,Ladder, Rainbow and Stone Up along the Way

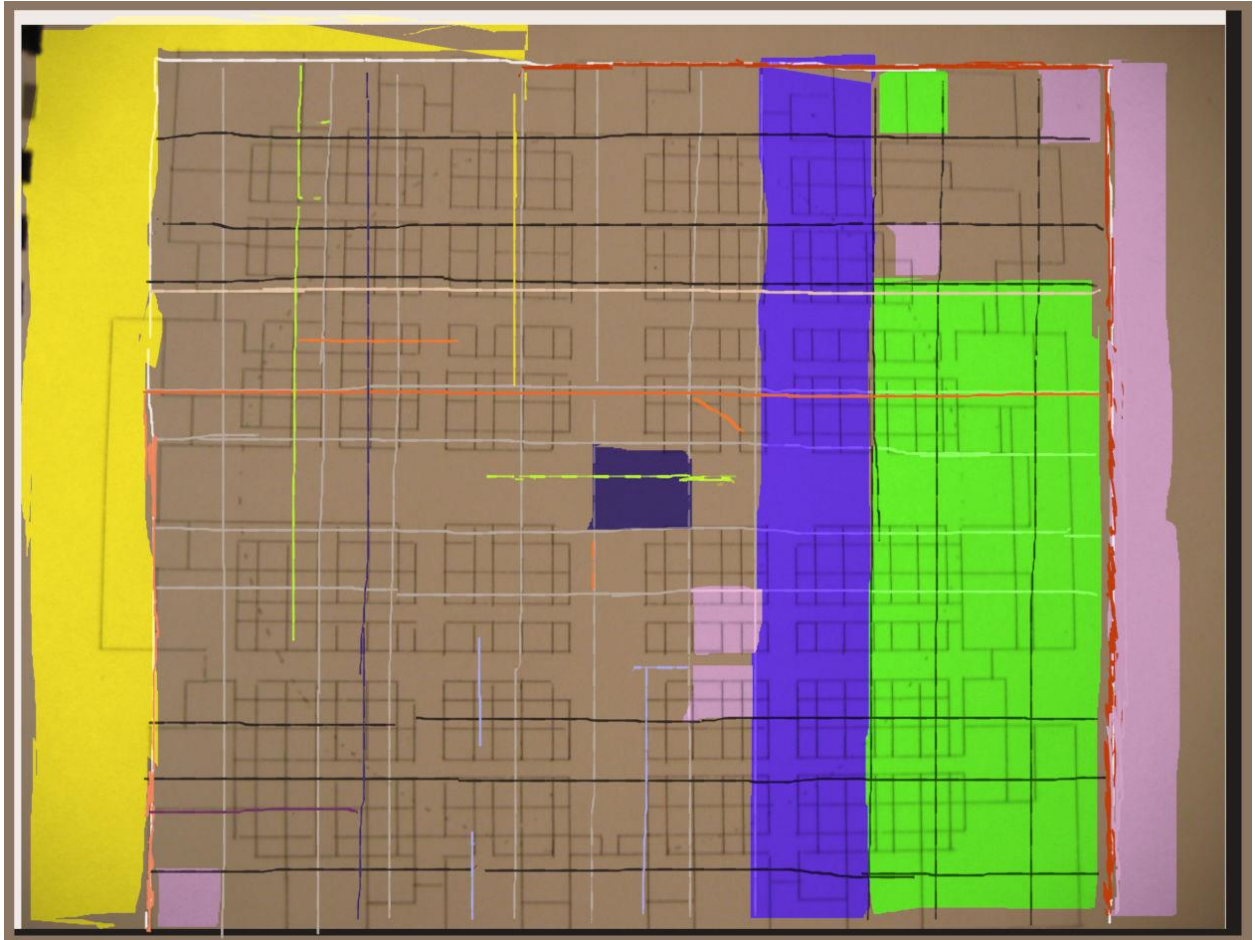
As I draw along the media of cyber drawing via laser light and so being as well a plasma this condensation is in line with the subject matters occurring to studying to a drawing the harmonic conditions mathematical to the electron orbits in the 13 levels of the Lyman, Paschen, and Balmer which split the spectrum into seven colors and these correspond mathematically to the Octonion or 8 fold which in relation to the recursive brane reads a seven fold (as when you count your age in relation to the year) and that time space becomes read again to space as squaring to inverse the recursive functionality by which the Octonion provides spin orbit reading to integer turns makes an integer also the function by which the Laplace reads a kind of wrap around to the Hamilton Curl... Simultaneous discoveries in Physics read together allow one to view the newly represented neutrino which has both high velocity and concentration indicating this kind of one dimensional

mapping occurring also in the reading of graphine conductivity along a compressed topography, and indeed the low level topography so to speak of the vacuum is host to the sea of quarks window through the proton upon the Higgs.... A view recursive in its own right springs up of Dururs Melancholia the philosopher's stone set upon the turn of Platonic Solids and the Bell reading curve as well of close integral and far differential upon the spectra devised by perception upon the rainbow...

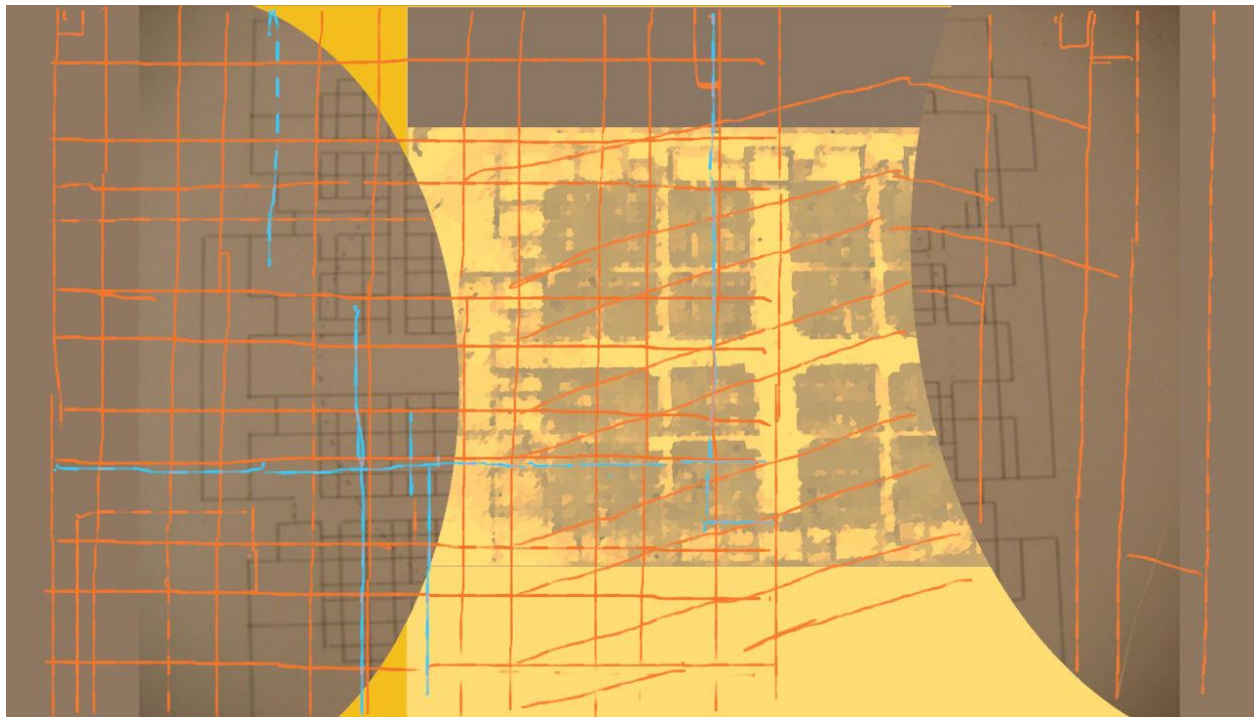
In the drawing the Harmonic series 1.618, .616, .382,.146,.1056 and 0652 are the spectrum and the last number is remarkable in that as 15.708 (.708 half ratio ratio of unity plus .236) is as the entry upon the quaternion ordinality by which $.81 = 1.234567$ and harbors the magnitudes therein of "a" and the "stretching of light" and then 15.708 divided 5 produces the reciprocal of Pi as embedded in the function and a kind of reading there of the ontological structure of mass preparing the idea of squaring light inversely... while also 15 turns out to be a number most

useful for approaching very large numbers....15 being effectively the reciprocal form of .0652 or the seventh freedom of dimension in the spiral. Harmonic conditions generated in the electron orbit zones include within the Balmer a random probability of 1.146 or unity plus the fifth freedom of extension of the spiral...while the Lyman at a six fold will produce .1056 or the sixth degree of freedom of the spiral, while the Pashen gives a random probability of 1.326 or unity plus half ratio of .0652 and in reciprocal form multiplied 9 is 6.788 of which .788 is square root of .618 and half ration of .788 reciprocal form is .6336 or unity plus square root of three.

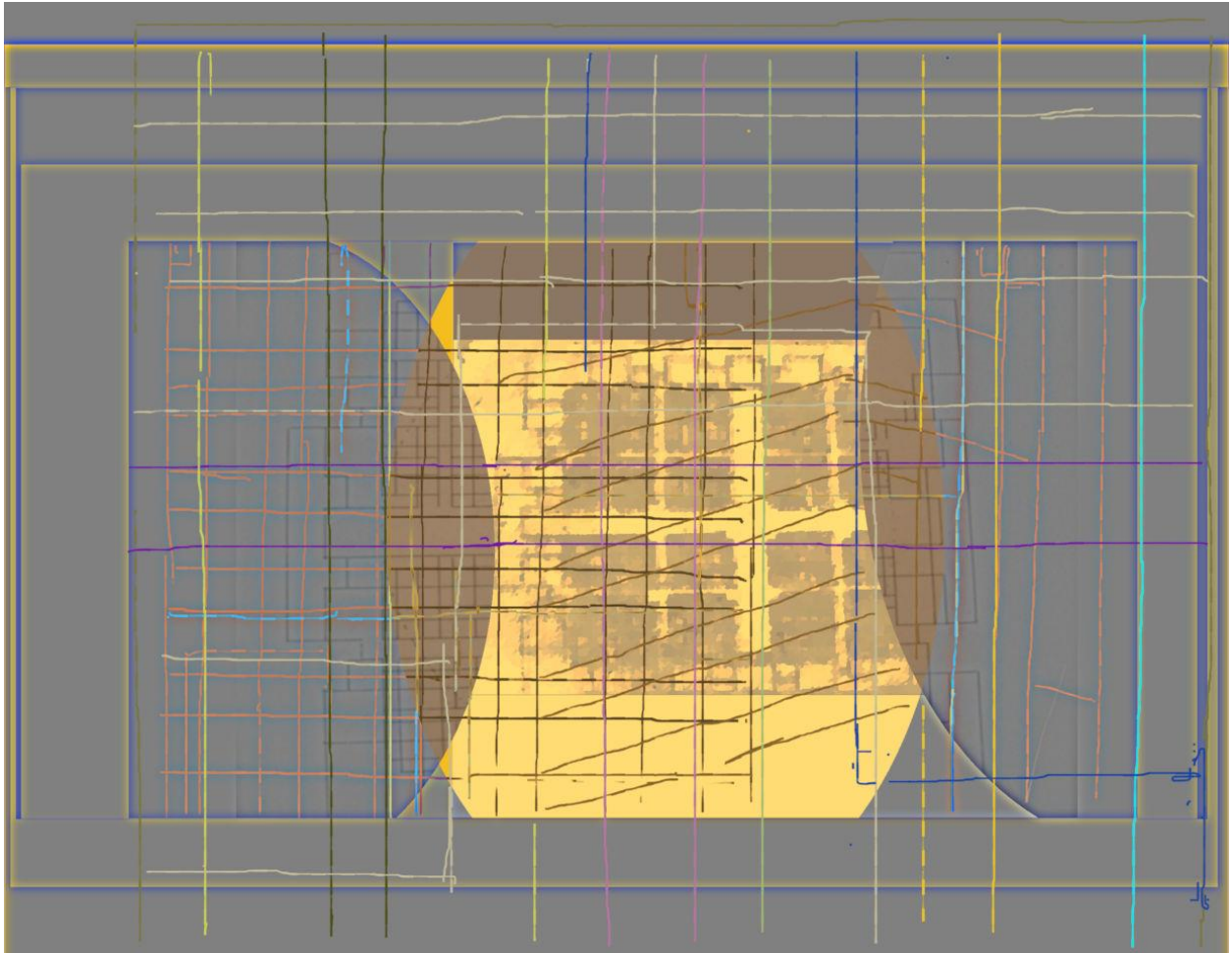
297a1



297b2



297b3



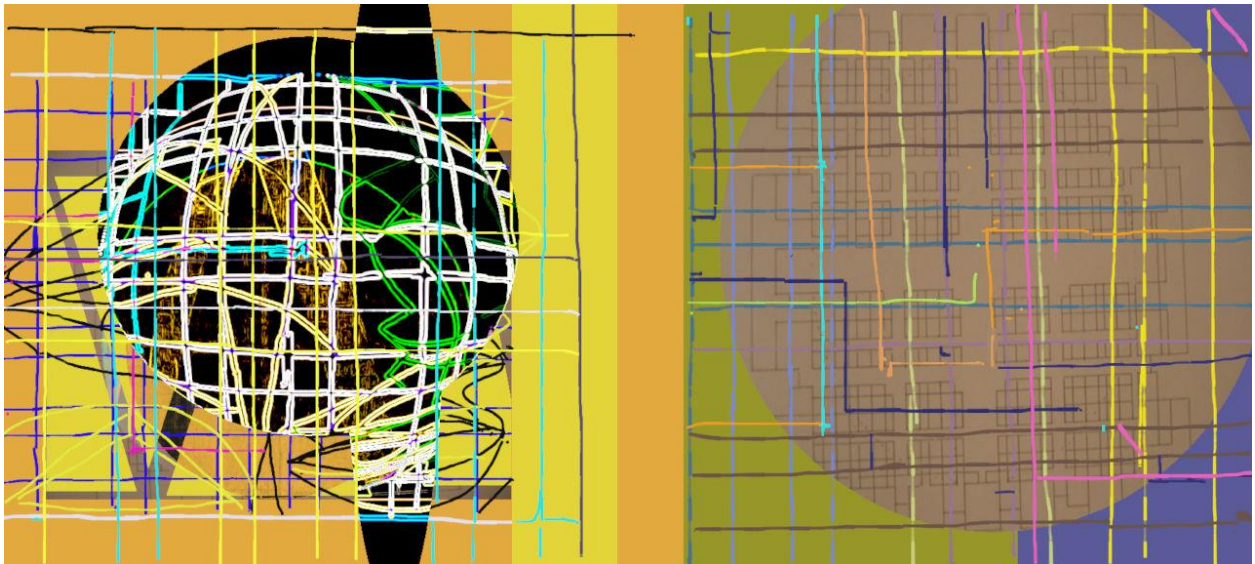
Suspension Bridge of Art and Physics Ansatz
(educated guess) on the emblematical
space/no Space and Problem/No Problem:

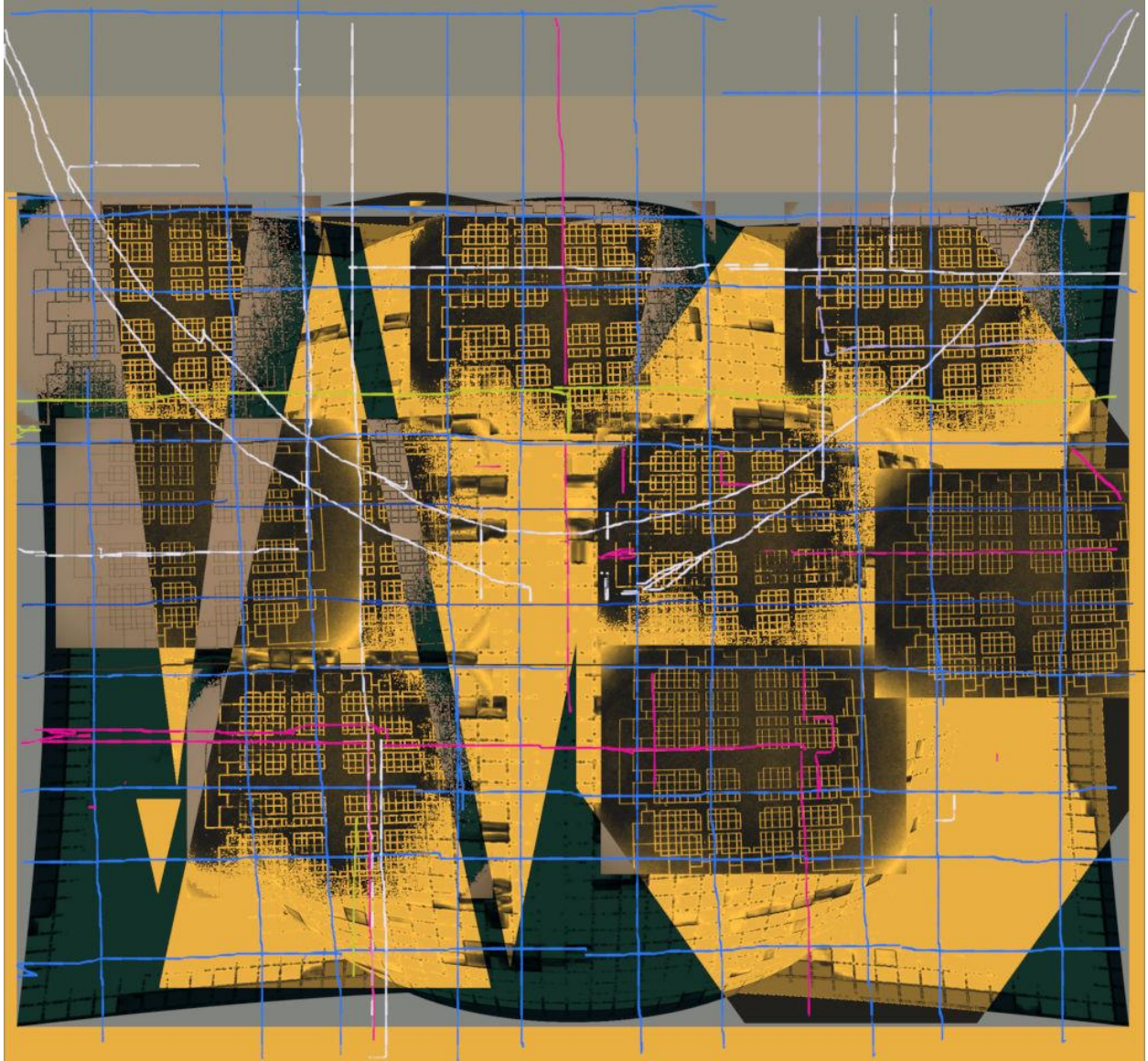
Given that Duchamp provided n dimensional chess as his response to his own intuition that the problem with art was that it had no problem :...

One further observes :A generation or so a way Stella marked in his pin stripe paintings a view on the N box paradox or status of embedded variables described to unity in the summation series otherwise Einstein notation which of course was the paradigm shift across cubism and physics alike.

So let's take it from there:... as in a position to describe a simulacra over centers and edges in the doors and windows of perception...initiated in the concept of space time again squaring time to observer as though to observe one may see a lot by reviewing the equation)... In my drawing I have taken a view of the area between two harmonic symmetries as a kind of Dirac transform zone which devolves the tension of line and point to mass where in that region smaller scale proportions as integrals

may be exploded to play the part of the suspension bridge cable as it were... while the posting alongside coincide with a Laplace or wraparound dimension similar to the idea that any point on a circle can be taken as its new center in cycle of paradigm waves.





297c2

Adam's Atomic Display Tu'm to Now Always Already Light the Space Elevator:

Duchamps T'um which gives an analog of spatial rotation through the spectrum as a wry directive over a view implicit to the organization of Mondrian's Broadway Boogie Woogie marks as it were the propagation of the light wave as always orthogonal and so sustaining to the cube root exigency and contingency of the Relativistic projections at outset we may view as like the splay of the River God Michelangelo transposes to the famous reclining Adam in the Systine outreach. That is: one might think then of light in its extension as like a space elevator which one might mark in material projection as building an elevator floor by floor say to the moon, perhaps each floor distinguished in succession by views as through on the one level a cork lined room and on the next and open window disconcerting like the Japanese room in the Met through which one views through the window suddenly the vast court of the glass

enclosed Egyptian court below around centered temple of Dendera itself transferred as a time capsule from Egypt whole. In the one chamber of the elevator ones space is always itself intact and whole and ones same room as it were whereas ones companion in its double sees through the window a shadow on the ground of ones own progress which becomes thread like and slimmer and slimmer as though diverging over a Black hole but viewed on a line as its graph of which ones own progress overhead is the directed view one intuits as a pyramid one might draw appropriately as face outwardly on successive floors with alternately the pyramid angles and then again a cone, with the cone stored inside the angular view in the alternations and vice versa through which as well one traces in ones mind a step pyramid.

In my drawing I have followed this progress to find an analog as I go of Minkowski space open to slices and sections of affine and cantilevered spatial levers in which spatial rotations are open to projections of scale through their mapping which may jump levels

to find their counterpart and in a kind of string theory knowledge paradigm such as this implies the practical echoes on the daily confluence of fantastic information input and output revelations in research moment by moment leave me for example in this drawing to show me squarely to your view of processing as I go a drawing sense of

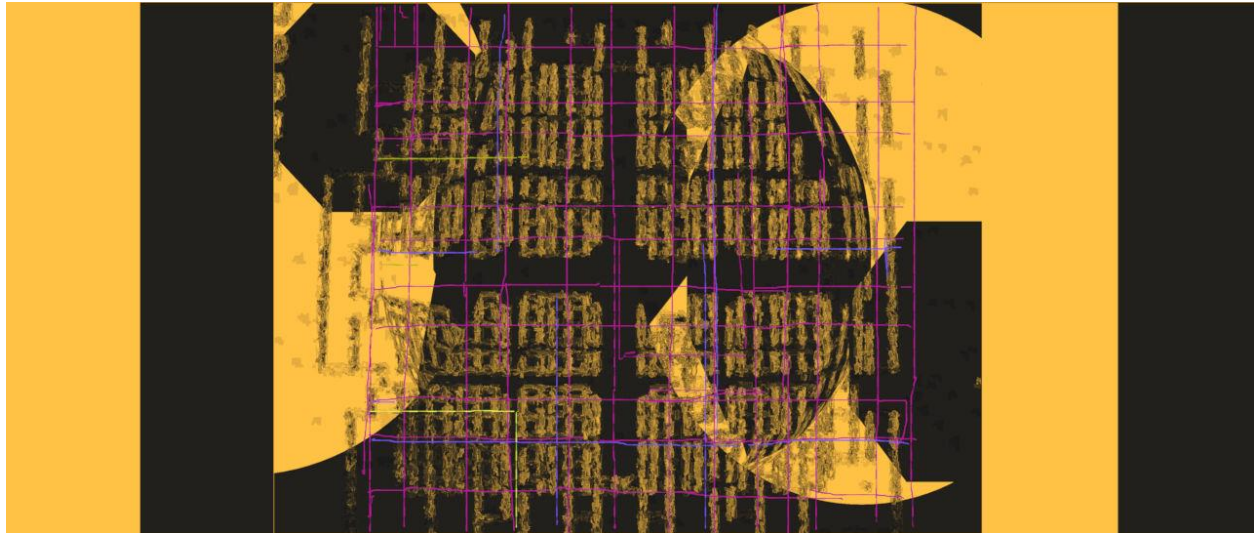
The magnetic moment as like a folding of the mirror cone to a base of which is the transport of the Laplace wraparound and which in higher dimensions are subject to differences propagated in their topological manifold, (I list successive articles which have a combinatorial proximity to this idea).

Once and Smithsonian Aura Moon Blue preceded in my sleep by a dream of halves of mind fearfull of each other joining in the two oclock hour awake and up along the skyway view (between physics and Natures answer between Starry Night and Dubliner's)... slight presence of dawn field and slight atmosphere in sky allowed the cascade of color currents from the oblong overlaps white in th center with edges out in gathering subtlty becoming an immersion In a species of educated guess the point of vision freest certainty then asks how the entire sky does or does not entertain the spectrum ripples answered via the cushioning of time and atmosphere by the definite sharps of color in the light points of the stars all around reflecting an immersion in spectra to the observer. The dimensional color cloud of the moon's projection of its interference pattern with Saturn's rings slipped over rooftops a bit and influenced low street lights there and then again the higher ones directly interceding centers to center of white light dispatching its color convolution to near and far

sources. While also strangely mist over marsh trading shadow of trees falling from above with lilly like roots of light on water and reflections of clouds below as shadowed above...

In my drawing I have turned to paired constants as random operators which have beyond the physics they are associated with a mathematical world of their own differentiable in a topography enlisted by a relation of parts to wholes which codefine in transverse terms not just the fields expected of physics but also the unexpected dimensional outreach fielded in random operations and educated guess in which are planted the seeds of revising the vision.....

297e3

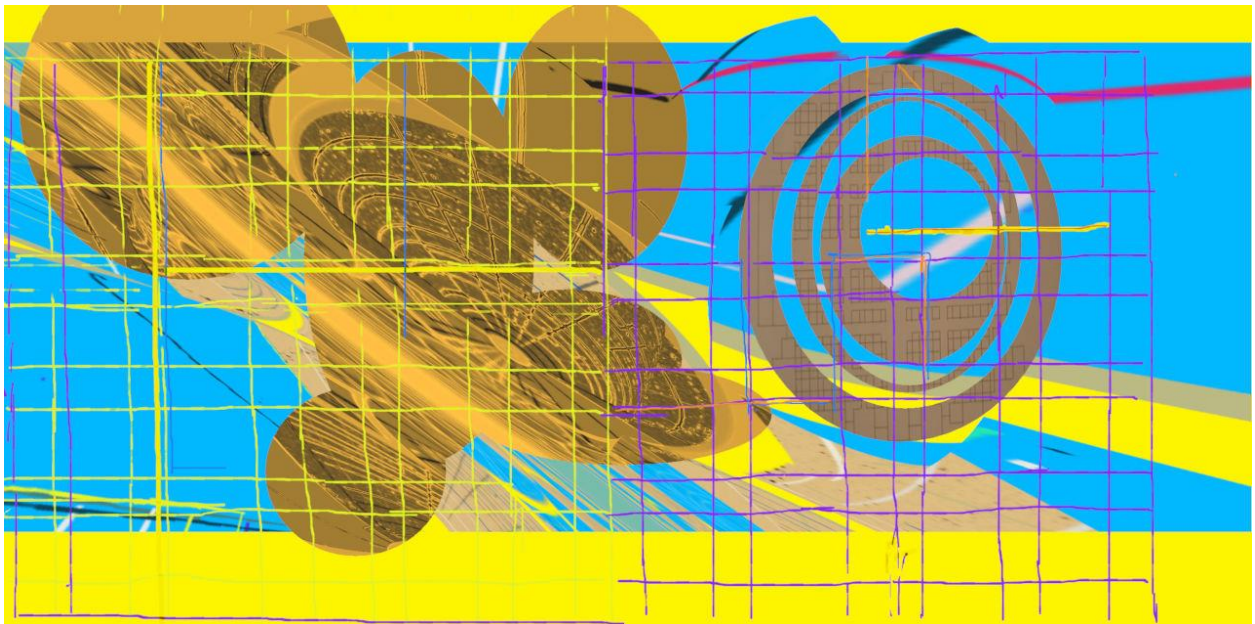




297c12

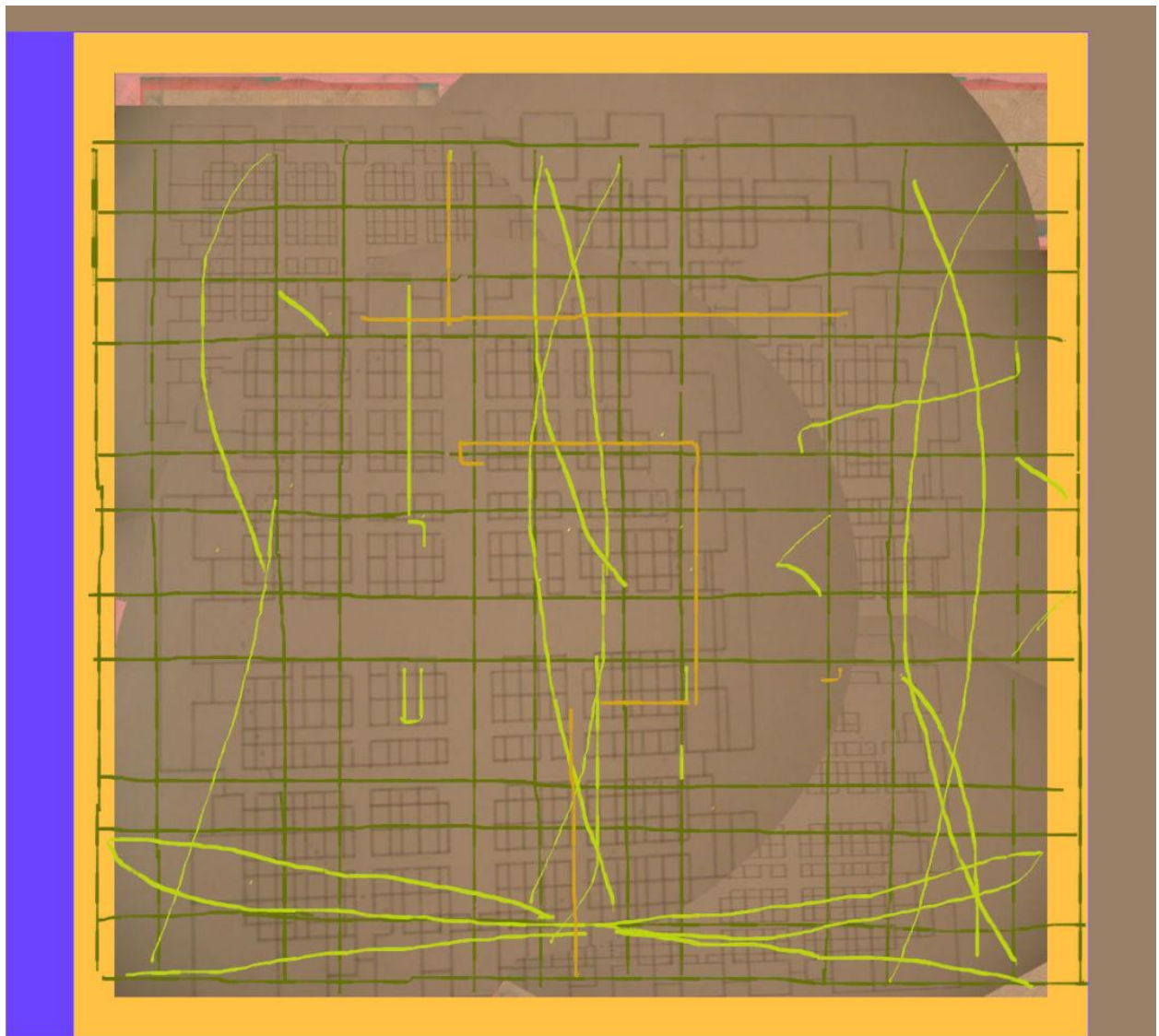
If two rectangles expressed by their square cross section in diagonally adjacent quarters across midline of complex 4 square are take as forming a center shape one has an artistic shorthand for the “curl” of the Hamiltonian whereas also if one gives a color center to a diptych with also color edges one has the shorthand again for the Laplace on on this supposition have advanced a preliminary ground. Upon this my drawing is studying the relation between the Columbine Constant describing force of adjacent bodies scattering energy in relation to the permittivity of the vacuum as another constant to consider with a third tensor of Avogadro’s constant in the work. I add also as a kind of overhead observer Euler’s number... a kind of map of four constants in four quadrants... three of them designated as “connected graph” one of them isolated graph (Euler’s)....

297e2



Rower's Rose:

The Rolls Royce of skiffs were the subject of Eakins rowers pictures, these being very technologically advanced constructions and his diagrams of the rowlocks give an interesting cross section of the relation o potential energy in the bolting and likewise the similar transfer of energy in the rowing motion... The view in the pictures of a distant scape looks oddly like the Palisades in Central Park and the oddness of that parks construction of moving heaven and earth(all the park is entirely landfill of Glacier moved rock as Smithson ecstatically recounts....The picture has an odd affinity also with Duchamps Glass, and the form of the lifting blades in relation to arm recall "in advance of the broken arm"... in my drawing I have essentially sculled a relation of potential energy transfer such as one sees in bird wing movement turning to tide in air and rower to tide on water through a series of quasi topological field extension from those topological subspaces....



297f3

Why is the Speed of Light The Prime Mover?

The Physics with standing nevertheless invites a mathematical rational and this pertains to relating the number to its most physical definition which is that the electromagnetic field of the light is orthogonally transverse and this creates the relation of a diagonal toward extension of squares and the Clifford matrix correspondingly describing unity on those terms of square extension as unity. The diagonal K , also “pressure” is pressure in the sense of relating a first derivative to its succession which in mathematical terms finds the octonion as creating an ordinal tract essentially relating the transpose of $0,1/1,0$ to $.18$ and $.81$ the differences of view across the decimal corresponding to placing operations in like terms such that then multiplying and dividing show the difference inherent within reciprocal operations by flipping the sign. The following derivatives in a summation series integer bounded will describe a succession of reciprocal forms in the sense of each operation creating an image in the same proportion, while in the summation series these will average out, essential the Fergenbeim series adds to this the possibility of raising a value to its reciprocal and altering the result itself placed to a summation. The division

process on the other hand describes ground covered up to a point and this motion is essentially placed in the physics to a constant which as essentially now moving K to z specifically is speed of light from which integer definition to fractional decimal to decimal then is a_p .2997 and this proximity to .292 (plus " a' " = .0073 which we will go deeper into) .292 is twice .146 or the fifth turn of the golden section spiral which describes the root five confluence on the number line itself toward root expressions from primary standing of numbers of perception two and three. .0073 is the condition of the decimal expressions as they range along the octonion seven fold from the 8 brane. The complement of .292 is .708 or the square root of two of which 4 to the square root of 4 being two describes the symmetrical divisions producing mirror images which in relation to those producing part and whole the spiral motif is then the moment of a combine static and dynamic symmetry in parity. Taking a look then at the square root of the section as .788 and relating to the octonion .188 to .788 in those terms of which .088 squared is .2997 we can go into a deeper analysis.

For this , pose the first Pauli Matrix (of three , the first being a unity matrix diagonal as 0,1/1,0 in relation to

posing an up and down matrix movement relating -1 to 1 and i to one such that one of the last two options arrives in the unity field...(non-Pauli math then being quantum probability)....

The matrix $\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$ can be related to the numbers .1056 and .0156 in the following terms: (given that .56 is square root of .3168 and .3168 is functional reciprocal of Pi...

The terms propose in mathematics the conditions of rationalization over input from physically observed phenomena which are non linear, that is there is a discrepancy in the charge result proportionally for which this as an unknown receives a known 'constant' as its educated guess, Eigensatz, in mathematical structure itself. For example, the expanding Universe is a prime example of a nonlinear equation so to speak so what is surprising is that it is found surprising, after all this is the large scale view of Standard projection mode... When Heraclitus said "expect the unexpected" he knew whereof he spoke. If the Pauli Clifford sets show an intersection then of dynamic symmetry projected from the squaring diagonal and bilateral symmetry (this also is the condition of the light wave , as we have observed)... It is this point of reference to share to The Feigenbaum constant which maps chaos bifurcations to magnitudes

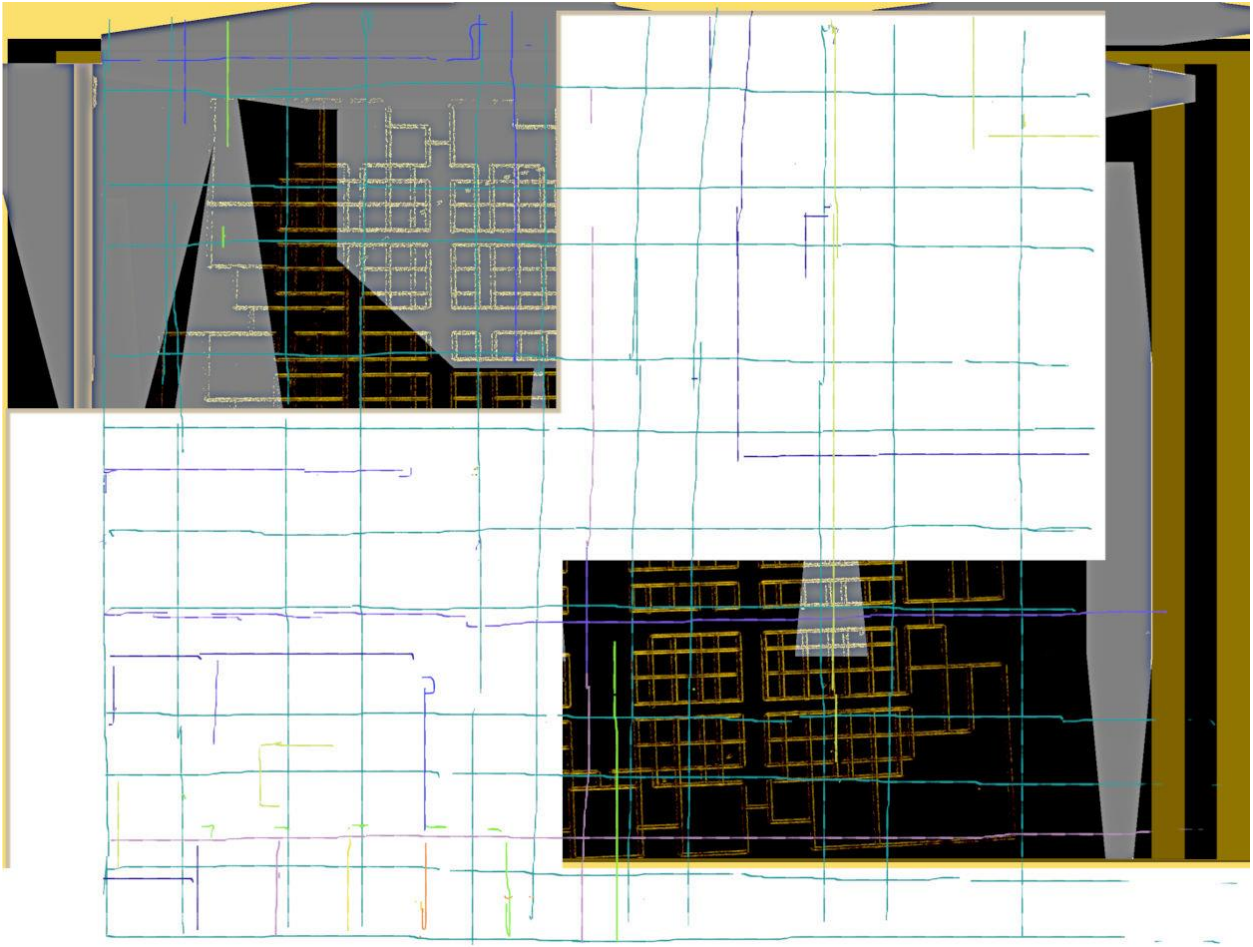
from center as this shares a velocity with the Coloumbian constant which maps the dispersal energy of objects meeting (as in the Collider) and this latter at reciprocal value of .1112 is tenfold 1.112 and compares with the vacuum permittivity which at reciprocal value from 8.854 is .112 and so, by a “vicarious vicus of Recircumlocution” to quote Joyce (who after al also provided the term “quark”) we ma review .112 as the complement value of .888 or the octonion realm which is algebraically perfectly invertible at the limit .81 as 1.234567 of which that sequence give in the n boxes ratios of .0072, .0064,0055 and so on describing as it were the “stretching” of light and permittivity therein of “a”....

In the spirit of Joyces FW we can canstruct something like an FW Constant or “uruana”: the motherboard or constant to end all constants or at least demonstrate a subspace for “C” through our own “observer” in terms of the vacuum permittivity of .112 opening its complement octonion space by relating to (1,0//0,1) The term .The relation of the golden section to Pi in their reciprocal forms dividing each other (their sense of extension towards a limit) is 1.056 or ten times .1056 which as the difference in unity between twice root five is times three the reciprocal form of Pi .0156 as 64 is the octonion

perfect matrix which becomes a post modular form structuring the Plank measure, thus we see to the matrix of .01,10 the following forms of .1056 and .1056 tracing their map which shows then in the .2997 which is C structure added .0073 or “a” becoming then .3168 reciprocal of Pi . , as .3168 the three fold .1056 as .3168 or Pi in reciprocal form(met in the embedding resonance by the square root of 11 as 3.3168 (unity plus .3168 and square root of ten as 3.168 (ten times .3168)...

From this point there is a harmonic cascade my enclosed drawing shows me discovering to the effects that follow indicating: .088 squared produces .2997 or C while the half ratio of the square root of three in reciprocal form as .288 added to midline or .5 = .788 which in reciprocal form of 1.269 is 12 times .1056 thus these in triads as .3168 produce 4 times .3168 and each of the halves of 1.2679 as .6336 = 1.578 these both twice .3168. Since .2168 squared = one we see that pi then provides the means of the harmonic sphere in relation to the square plan. The number .083 is the square root of twelve and .083 squared is .288... .0156 is defined and defines into the rotation of C orthogonally in that the .888 form of octonion a1.126126 ... has in the repeating brackets their implicit square which each time is .0156.. this number

as the difference in the twelvefold pattern of .0156 generated by the octonion space may be subtracted arbitrarily in each case to produce from .3168 the speed of light which then turns out to be a mathematical form underlying the phenomenon and so, fitly , an invertible relation between phenomena analyzed and then again numbers predicting phenomena. The non linear mapping or existence of unknown additions to velocity which may bridge the wave and jump or transform levels belongs to the vast reservoir of histories in the flux of the low level grid which meets the prompt of space existing to its own center existing essentially to transform the imagination... (gotta stay on the edge of your skates to cut the ice...)...



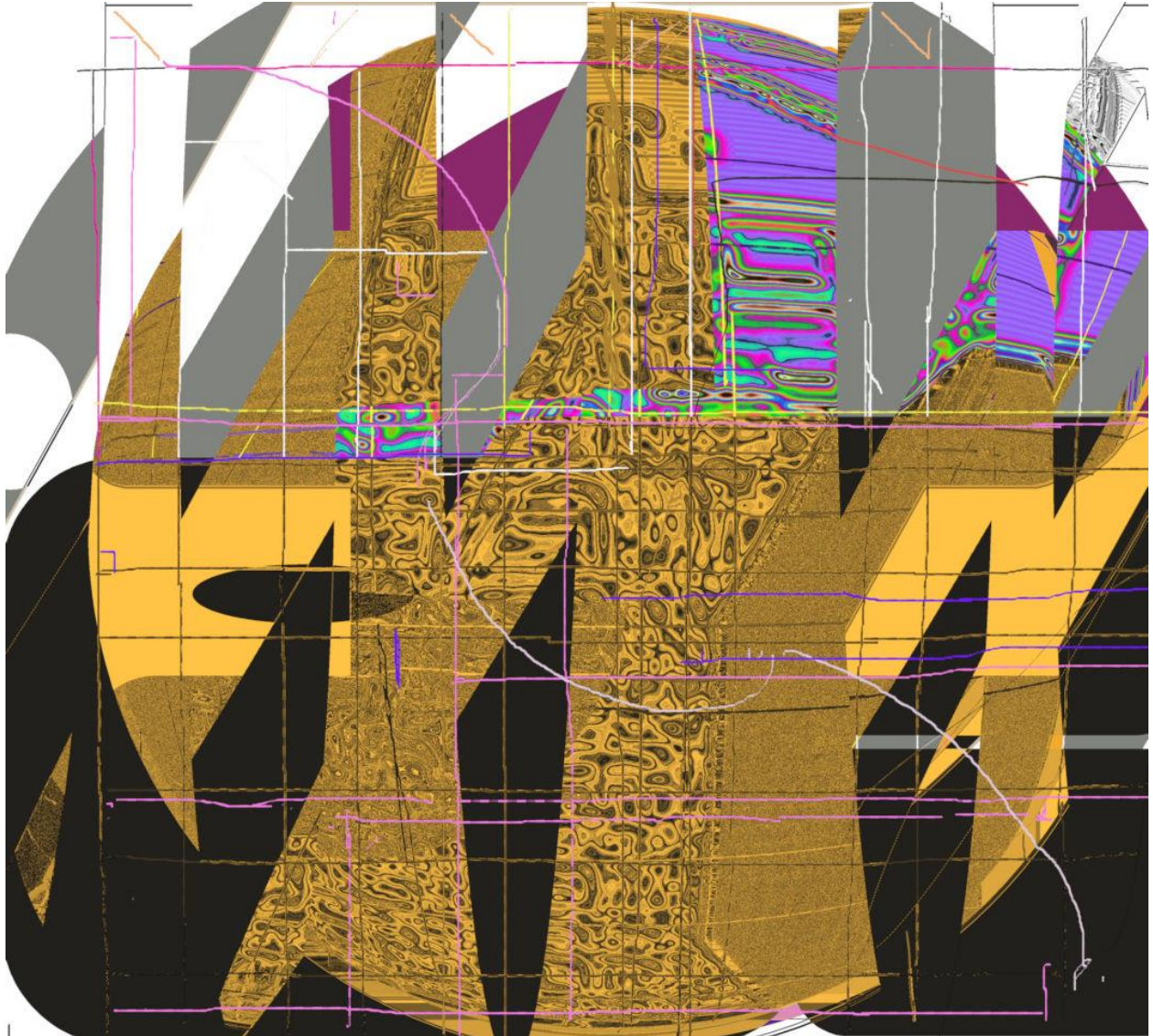
The speed of light turns out (in reciprocal expression) to be the complement of the square root of two plus, “a” of which said “a” turns out in its own right to be the sine expressed as integrals in the fractional decimal of the octonian series from .81 which gives ordinal tract of 1.34567 in reciprocal thus .0073, .0064 and so forth down the line. The link of the square root of two by inverse to the square root of four creates a combination of bilateral and spiral geometry which becomes the cornerstone of physics to mathematics realizations of phenomenon. If you think of the cross section of an oblong as a measure of its mass which can be centered as a preliminary idea of mass towards which for example a multiplication of the Plank over

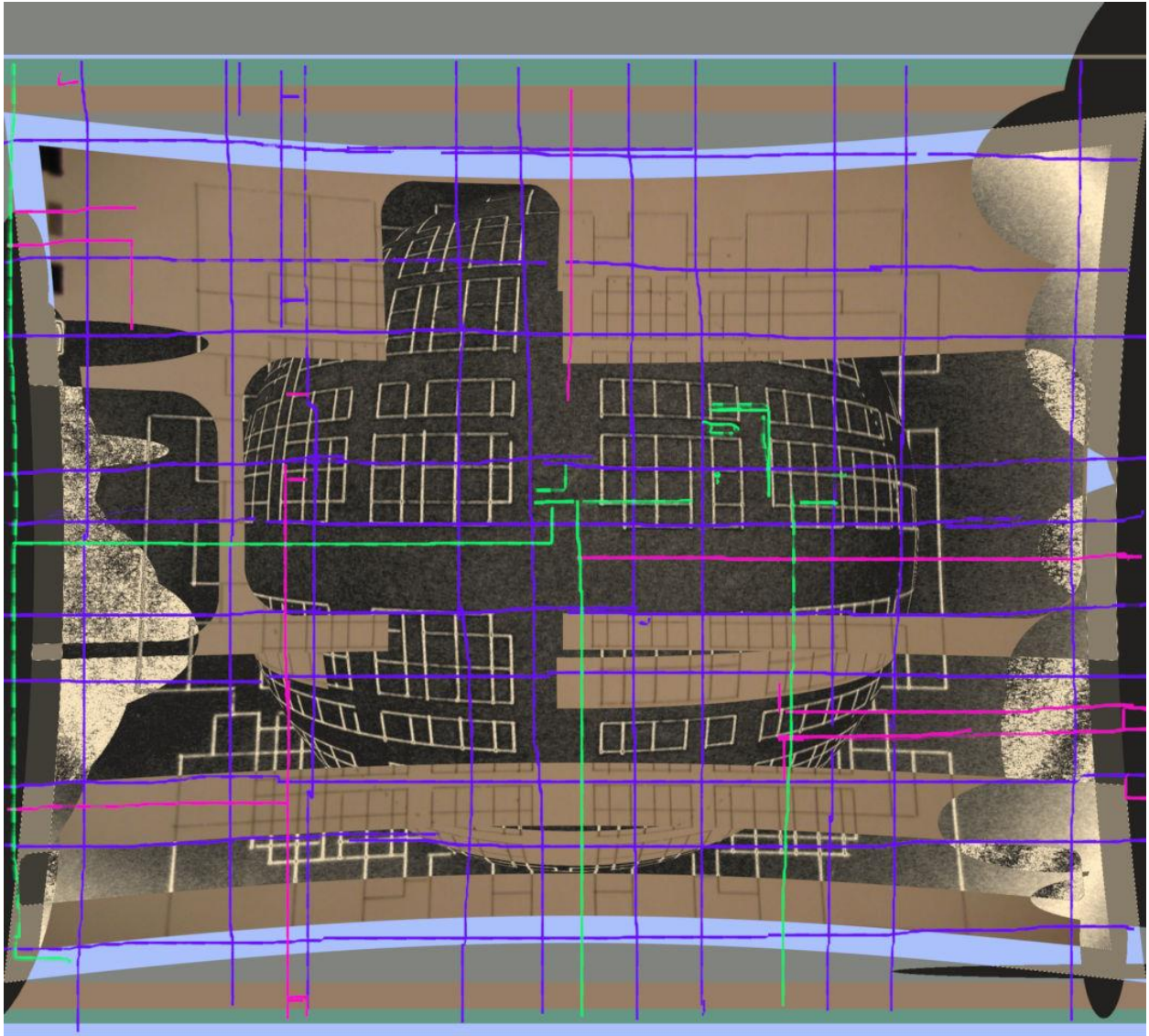
Affine-Recursive Notes on the Double Duenna.

the speed of light might then be advanced in the world of delta duals... the “horseshoe map” of this “condensate “of packing mass to degrees (which has from the centering at core a corollary of relating to edge in the Gaussian distribution edge oriented and describable as dyadic bit shift map) the core example a bit like a pack of elephants stacked in a perfectly oblong package of which you observe then the strata as one or two industrious ones move along to adjust the package.. and my drawing approximates this image but relates as well another version of unity namely the descriptive ability of the prime numbers which I notice when mapped out on first one hundred

show an interesting distribution of the numbers respectively linked to 1,2,3,5,7,9 in that the number seven predominates in the distribution as a packed cue ball like formation, the numbers 2 and five are rarest and pack from the edges while four is in a very bilateral wavelike motion... thus one intuits a relation to the 1.234567 stretching of dimensions over .0073 as “a” derived as well from the number 137 which gives a kind of coastal view of the primes with 5 the implicit fulcrum as it were. The overall vision then is the link between spiral and bilateral symmetry in advancing dimensions upon a core to experience gravity in mass as extended in time over space with degrees of affine recursive notes.

297j1





297k2

If the Nature of Nature Is In order of Its First and Second Derivatives How Are the Dynamics of Equilibrium Curated?

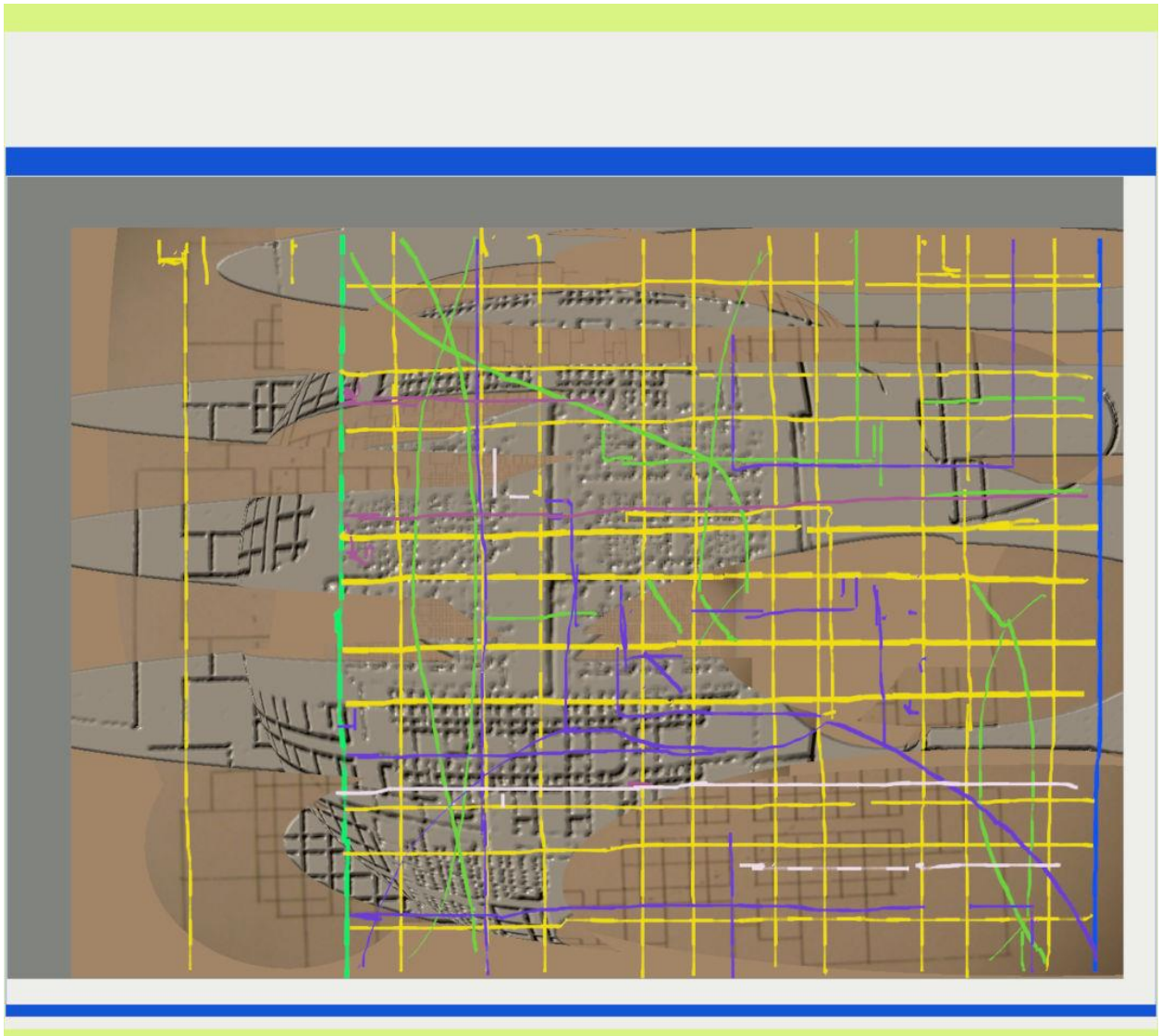
What I am looking for here is a designation between spiral and chiral symmetry in which the latter is mass in the packing of the former shown in the centers of gravity appearing to Bell curve and inverse as that packing which occurs to a principle of greater or less than one discriminated between one and zero and common both to the structure of primes and the factorial summation and conflux to exponential and harmonic tension shared over permutations of differentiation. That said the effectuation tends then to be over the square root of four and of two via midline and a

discrimination between Pauli and non Paul matrices In which the latter is essentially devised over k in the matrix over its x diagonals compared to Hamiltonian effect structuring of z of which this moment resolves mass towards velocity : the curatorial signature for example can compare The motion of Duchamp's roto reliefs to the recently discerned double peak in massive black hole corona which is described as like motion on a phonograph record in two directions which throws out inverse images precisely as in that artists demonstration which Penrose curated within his own work on the subject of blackhole mathematics and quasi local space as his formal expression. My own interest then continues by showing in the

graphic approach the Byzantine serpentine
timbre as in the patterns of Giotto in the
Dream of the Pope extrapolated to a folding
demonstrating the center and relation to
unity which in cinder cone like assimilation
is the image of the double duenna of the
first and second derivatives shown in the
double peak signature of the blackhole
something like the “double Dutch”
childhood jumprope game or Jim Rogers
rope tricks in which could spell words with
lasso “signature”.... In relation per the
drawing to also a designation of “proper
space” or a centering of the cross section of
the rectangles square on the matrix
diagonals transpose Clifford or otherwise,
thus Paul, non Pauli and quantum
probability in a convolvulus over

contingency and exigency and a
combinatoric approach.

297L1



Concerning The ontology of string theory as critique of knowledge: by this I mean the general underlying approach in which the degrees of freedom engendered a dimension as in the original Platonic solids reviewed again to the full set of Polygons in relation to infinitesimals- distance between one and zero in relation to the transpose of one as unity field and a corresponding relation to plus or minus one which corresponds to the idea of a wave and in this the original success in predicting particle scattering. I would compare this in an offhand way to say the relation of the slit screen experiment to the medium of silver point (tracing silver atoms) and how in review the history of that media has many suggestive examples within pre quantum

thinking of the migration of language from rhetoric to mathematics within art and the example in art recent being Duchamp's Glass and roto reliefs in much the same spirit and in fact directly related to Penrose and Blackhole mathematics which brings me to the clause at outset by which the thinking of theoretical critique across disciplines then is like the relation of a wave breaching barriers and contemporary currents provide the following examples which feed into this drawing in words and the corresponding graphos I provide in drawing proper as enclosed drawing research.. On the one hand there is the discernment of quasi particle formation as a view through the proton of the Higgs field (reviewing this window then in the graphene

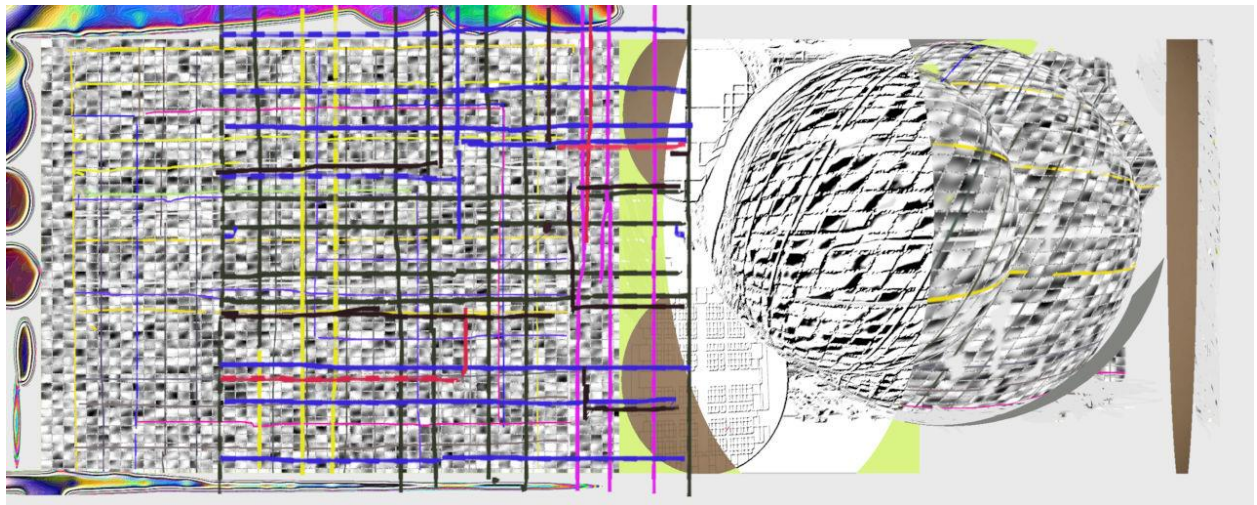
fields building thin materials in atom by atom stacking which receives the energy of the underlying low energy field as “holes’ which are manifestly quasi particles on quasi local space massing) - as a field itself e.g. that of mass in relation to the common experience of mass as recognition of a limit receiving density :one might compare the up and down flow of gravity in architecture which supports an arch for example (or just shall we say “the fundamental principle of architecture”) with a mental projection of the height of Everest directly transposed over the Marianna trench and the difference between water and air to quote Duchamp “on every floor” The thinness of air and the pressures of the deep counterpart in the measure to the

measuring itself of a similar roof to ceiling
ebb and flow. Next: from Black hole
mathematics there is in Astro physics the
recent recognition of the double signature
described as like impulses traced on two
phonograph records in opposite directions,
the result being two band widths projecting
in graph a saddle or double peak from
which we recall Duchamps Roto reliefs as
precisely that photograph projected
imagery which was taken into Penrose's
direct perception of the meaning of those
art objects (He and wife wrote book on
Duchamps math and his cousin first to
collect the artist and in fact introduced to
Duchamp Penrose himself)... and then again
there is the also recent finding of the
"Demon Particle" which interestingly

reviews to all our previous examples: the original prediction which has some origin in Maxwell's Demon or a diversion by entropy of a particle from its own influence described in the transpose of the physicist Pines predicting likewise a breach of wave lengths allowing a massless particle caused by the oscillation patterns between the ground floor of gravity and thresholds out of phase thus like our architecture as if the flows of gravity intercede in their own right in a disrupted space like an atomic cloud chamber so to speak and so diverted from the limit being massless as diverted in a sense somehow from Higgs field: a cessation of the flow of quasi particle Higgs endowed to gravity and instead experienced- so - one- hypothesizes to another kind of

constant of separation... thus also this the perception of energy “dark” that is , it does not interact with light or baryons and this negative definition may be naively stated as dark energy whereas the underlying principle is oddly connected to the relation of the “scientific “ principle of “it is or it is not” transposed to the quantum probability function to be sure but within that the underlying simple structures we started out at head of article in form of greater , less than or equal to zero in the infinitesimal relate to the unity field and on a final note the vibration mode of string theory may as well take a moment to realize an underlying clause of space itself the center of space and this transpose of a Bell Curve to a straightening which amounts to a one

dimensional inversion is sympathetic to the forms we have described of the processes of invertible thinking.

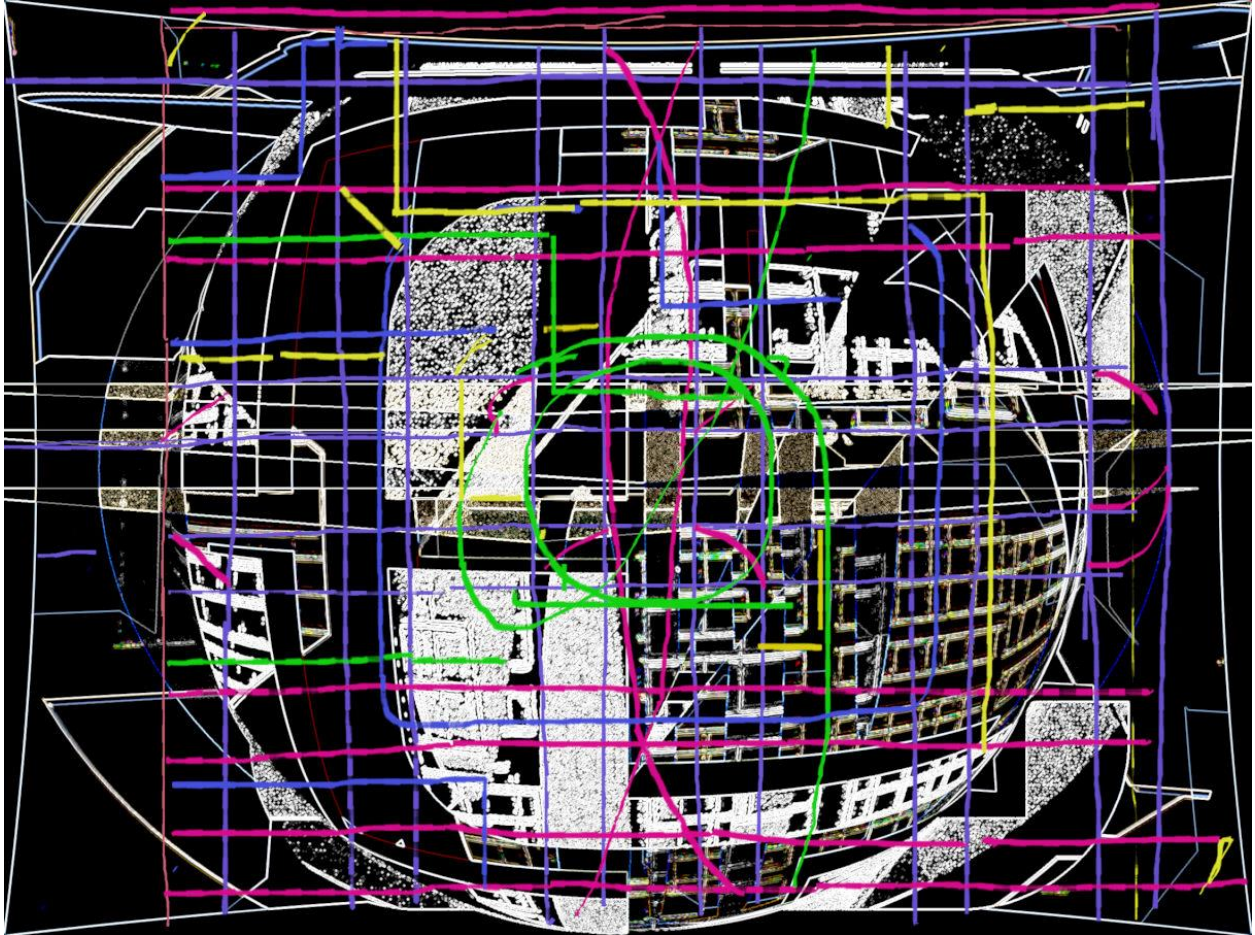


Laplace Advent and Topological to Quanta Dimensioning

With Laplace comes the interesting phenomenon of information loss and gain: culturally for example what is gained to one generation in say Tennessee Williams intimacy may be lost to another in the same often used actors' transformation to Cool Hand Luke. Yet the "nothing" he refers to has reference potentially to Duchamp and Laplace in the cultural transformation artists recognize and in the mathematics Laplace realized the Clifford sets of matrix diagonals communicating the K to z transformation of squaring was in relation to the "curl" or information map of the Clifford given the transformation arc nexus that transforms a quadrilateral spiral from a flat space to a projected spherical harmonic which of course becomes the Einstein summation series of an ordered metric which is also in relation to the random expression carries the momenta of three dimensional tensors in Relativistic physics and the tension between mathematics in the numerical sense as it enters its topological expression the value in the long term being the recognition over all that one poses known "constants" towards an always unknown (think essentially of the vast roiling of the low level energy spectrum always creating a present while one is analyzing

a past sense and so eternal paradox of sorts essentially the "Bayesian" probability of Laplace (one has to recognize him more and more as foundational genius)... What interests me in the drawing here is to place rounded rectangles as the "curl" (that is, the slack introduced into the diagonal which translates into the Hamiltonian dimensional) motif in relation to Clifford abstraction of unity to squaring diagonal as introducing a sense of mass via cross section at relative unity. The Laplace dimension is held to a concept of spin designating the dimension of approach between a complete or half turn the latter related to structure of square root of two and four between bilateral and spiral symmetry in concert. Constructing past this point is in the genuinely quantum realm of which the Bayesian educated guess or Ansatz becomes interesting to actually define in its own right... for example is this the opposite of "ontological"?... that is the former probabilistic mass before being challenged by an eternally changing moment also then a change in momenta of what appears to be the original perception but necessarily cannot be) thus Being in the linear order to Being of Being as another dimension and the being of being as being the Heidegger manifest on the three term tensor

mathematics of space time as it were in his case a nuanced recognition of the difference between Roman directness of application and Greek sense of dawning reality. Cosmic Dawn, the release of Baryonic energy carries with it the entanglement of fields of which the Electro weak combination presages multiple dimensions in mathematics expressed in combinatorics by which statistical mapping meets dimension and spin coefficients and turns of the art of perception. Laplace and Duchamp both understood physics is the same as art ontologically...that is , they address the homunculus, the inner being of that which is experienced to personae.

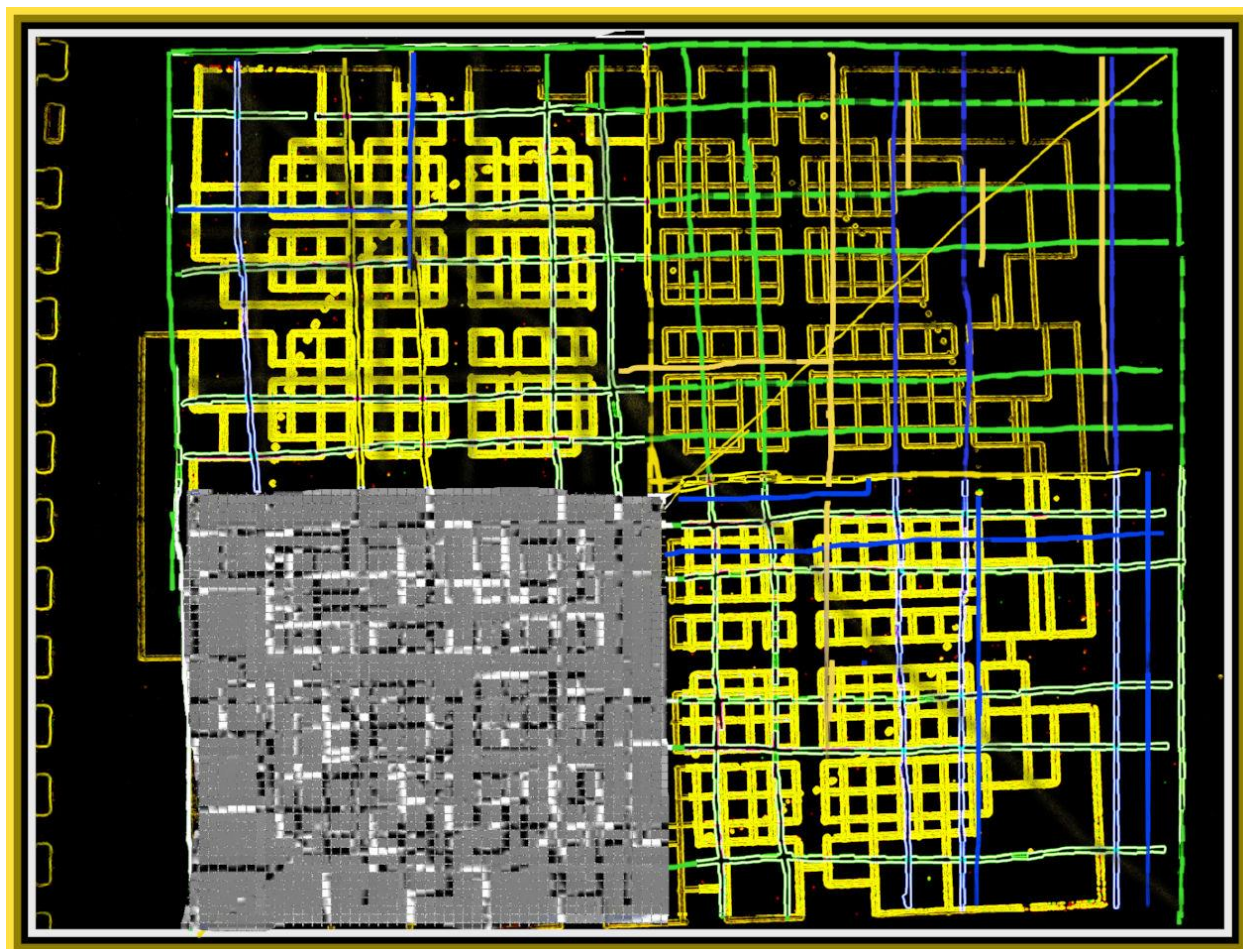


297t1

Exactness and Relativity in the Special Dimensions of the Objects of Drawing.

In relation to the enclosed article on adding extra dimensions to explain a dilution of gravity as force It first occurs to me that by the principle of inverse squaring the other derivatives place in summation series logic their own path of reciprocals and in this hyper cube complex the basis vector or diagonally transvers plane I would offer to view as the Clifford or Pauli series of matrices identifying the mathematical diagonal in the information which is its equilibrium as well as passage. With Laplace the curl, or infiltration of the harmonic translated to a curve becomes differential opening up a Hamiltonian rotation sorted to integer spins... In my drawing I propose a sorting from a kind of absurdly simple diagram of four quadrants and a diagonal or half an x through this locating the diagonally adjacent corners : these , across midline I would identify to the Pauli set of Clifford abstraction open to standard deviation and random distribution towards the Hamiltonian rotation and lets say that while the two sets share the Clifford diagonal they are differently composed from each other) . Next, while incorporating the Bayesian phase of Laplace thinking in which the integer foundation shape shifts as it were to topological thinking and thus a Non-Paul matrices which I indicate in one of the other open N boxes leaving one quadrant open to symbolize the principle accruing to the fact that gravity differs from the other forces similarly in that it not directly phenomenal, it is the same speed of light, true, but it seems more the cumulative

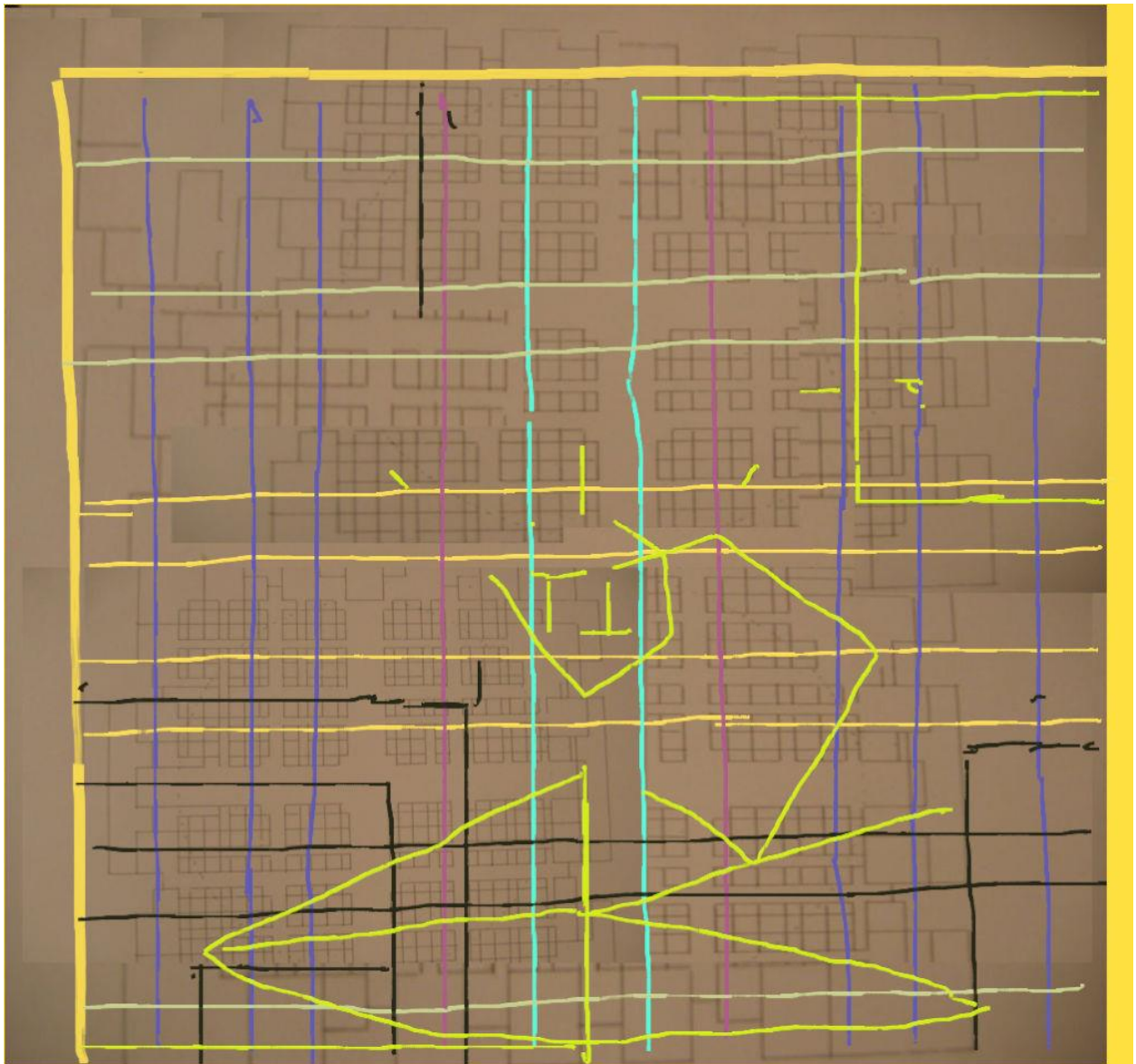
irrational auras which sparrow tail to essentially quasi local reading and otherwise might be compared to new particle the article does not mention which is the massless “demon” or plasmoids event in which structure to a base has substituted into a kind of affine intercession and this plasmoid sorting and its relation to a plasma or Bose Einstein condensate bring s me to my essential point which concerns the principle emerging over all of information lost and gained. The Pauli sets are unitary and contained to the x factor, while the non Paul has a vector out of phase, it is essentially open to the low level energy field on the one hand as infinitely arriving information and on the other to cosmic drift in which information in Baryon terms meets degrees of separation which cannot traverse the distance. Reviewing space time then, as equally well stated as “Physics/Math in combinatoric/topological modes we describe the ansatz or educated guess pertaining to warrant and validity rhetorical stance of the Bayesian modeling of post probability brings us to our quantum position in which various quantum operators function by relating known constants as tensors in relation to a field provoked to their interest but in which is recognized the metric itself plays the symbolic role of information gain or loss pertaining to the density of its own structure.



Quantum Butterfly Combinatoric of Klein Bottle Inflective Space Time as also Gravity Well.

Well, the Rhizome of Deleuze devolves on an inflection point of mathematics providing the statistical mapping of the specific bifurcation map linking spiral and bilateral symmetries at an equilibrium or ground zero on which is built the complex space and their corresponding vector which in their factoring patterns can have a life of their own drawing one in to for example the version I use in this drawing as a combinatoric amounting to a Klein Bottle formation which interest me further to relate to the idea of a gravity well...the force gravity plants reflecting to the planting of equilibrium squares and their offset oblongs in the mathematics. The specific gravity well of earth corresponds to 2.393 meters as a proportion in reciprocal expresses to $.156 = \text{tenfold of } .0156$ which equals the perfect matrix 64 which is the substructure of the Plank as it relates to the Octonion relay of reciprocal motion at $.81 = 1.234567$ allowing those square roots the dynamic introducing space time to quant of which $.0156$ in my drawing system corresponds with the Physics reality. My drawing was

built on matrices which provide a combinatoric focusing on a product derived as .3416 or twice .1708 as a structural bundle of 11 times .0156 and .3416 doubled will have another complement corresponding to three times .1056 which is a bundle of 7 times .0156 (we see .01 and .10 receiving .0056 as a matrix) of which the thrice .1056 corresponds to π in its reciprocal expression. The bifurcation map that devolves involves .3416 as 2.927 which expressed as unity plus 1.927 involves that last as reciprocal of .518 on the one hand and otherwise equals the dynamic forms of .65 or unity plus three golden section rectangles, , plus .64 or 1.56 = 100 times .0156 plus .6336 equaling 1.578 or unity plus the square root of three... while the .518 reading relates to another triad namely .718 plus .618 plus .518 = 1.854 or three golden section rectangles and the number 2.854 will be the complement of .65.....The drawing factoring system has visually planted rectangles and squares alternately in such succession in centers and at diagonally transvers effective complex space base vectors in formation....



297u3

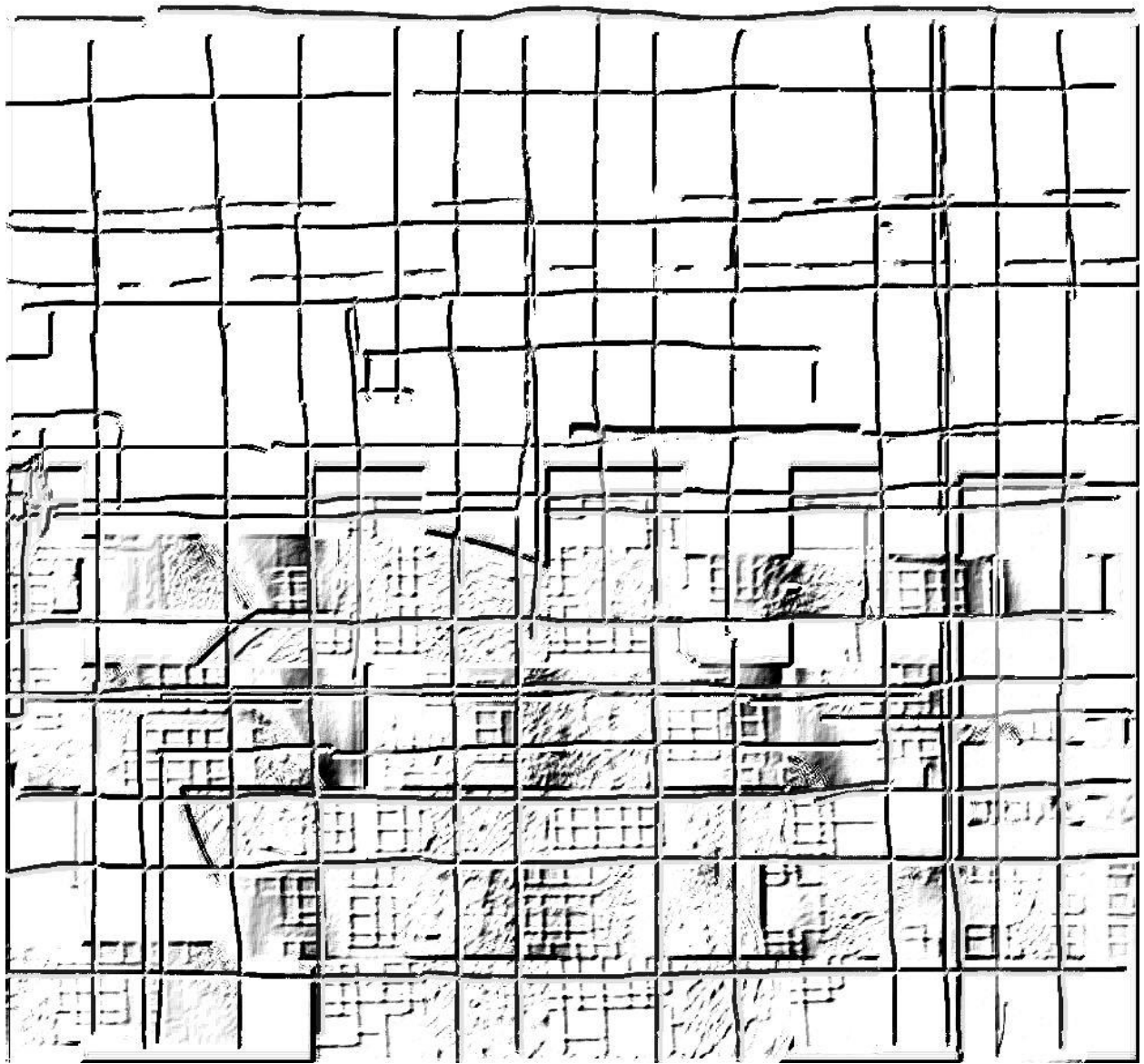
Planimetric Knot of the Sparrow Tail

Catastrophe in the Post Deleuze Metric

The Familiar “Bifurcation of Deleuze/Derrida” had various references in the Early Post Modern Architecture e.g. first exhibition associated with the “New York 5” and mathematically references what has come to be called in Black hole physics reference to mathematical singularities as the swallow tail catastrophe or small differences adding to a tipping point which can be broadly thought of as equilibrium just as the structural diagonal of a rectangle or “k” can be thought of a “pressure”... the idea behind this of statistical mapping of dimensions to a non linear parameter involves the “on centers” options of the architects and the relation to both the square root of five in

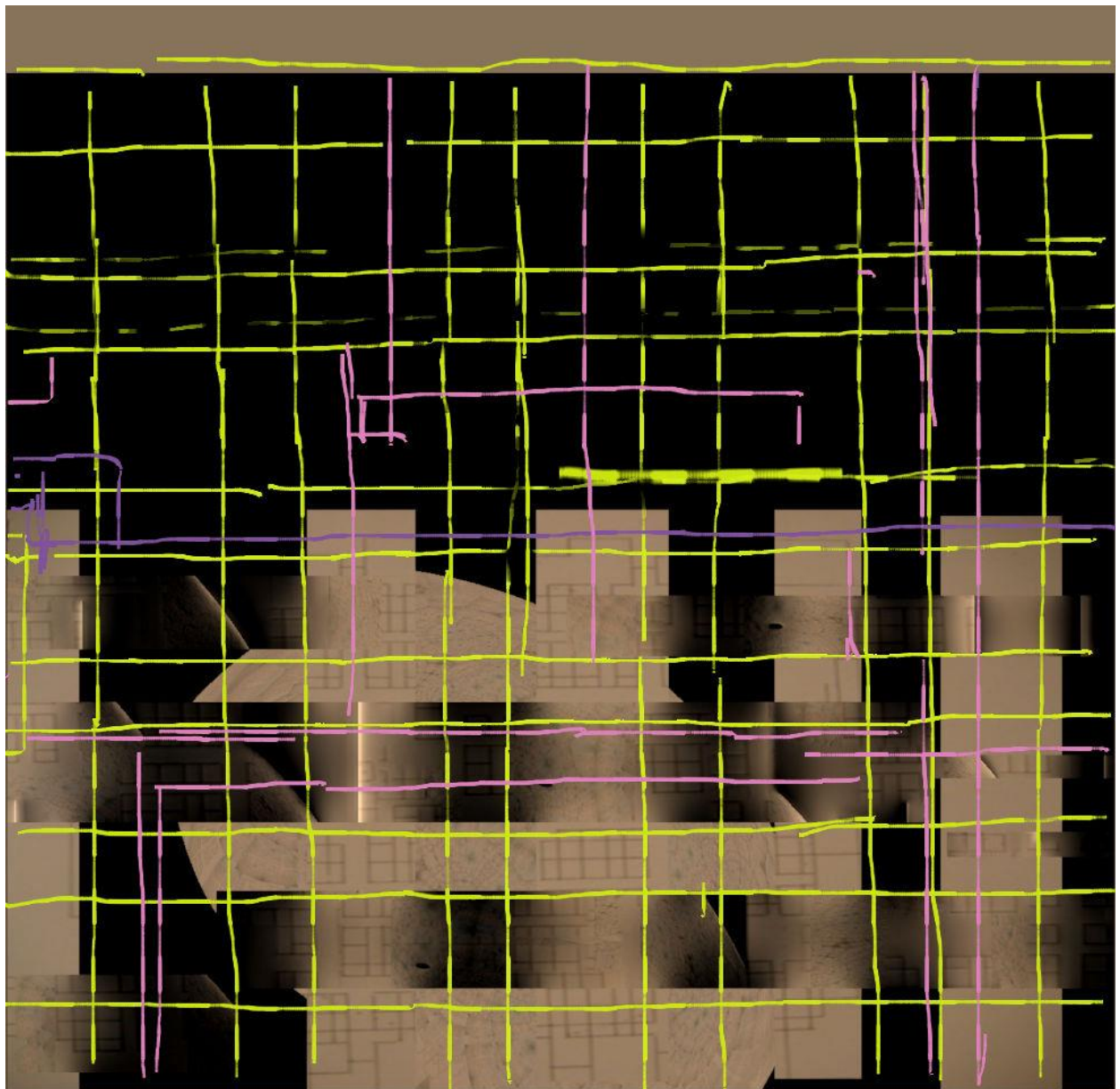
spiral formation and the square root of 4 in spiral and bilateral equilibrium to magnitudes therefore in considering combinatorics structure which in the drawing I have approached through an underlying structure of permutations which arrived in the particulars to a number, .466 which interestingly broadsides so to speak with the Feigenbaum constant of .644 which is the formal parameter of the Sparrow Tail Catastrophe : the numbers divided as their extension into valence $=1.11$ (and the underlying Plank structure built on .0156 as a perfect 8 fold matrix in relation to the section .1056 mapping area between twice generated root five rectangle with in unit as structure respectively to .01 and .10 in Qbist style

Pauli Matrices) are all together relevant to the permittivity of the vacuum which is $.112$ and this subtracted from unity generating 1.112 is then again the Coulomb scattering constant or degree of impact between objects read as forcer (ie the manifolds generated in colliders)...



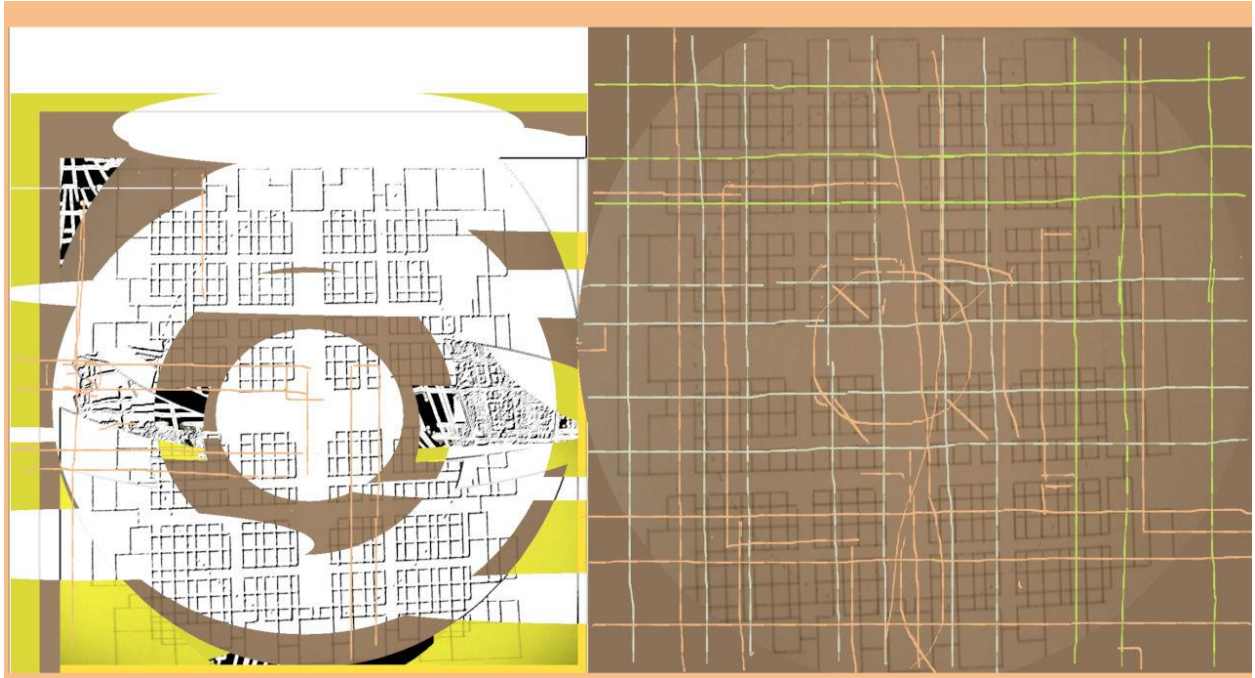
297d5

297v1



Surface Tension between Entanglement and Measure as Eventua.

The harmonic drawing grid I use has been shown in the left side as an alternate centered orientation of the three divisions separated on right as visualizing the surface tension of energy introduced into a system which distributes a “curL’ or rounding off which in the Laplace are contained rounded off rectangles which become the significant approach of quantum mathematics in the use of the weak measure or the centering of forms but with half left open to indicate the measure taken in process and in part rather than at the end and whole, thus allowing a quantum life between entanglement and measure.



297w2

Beth and Aleph Meet Bob and Alice on
Feynmans Wake

Or:

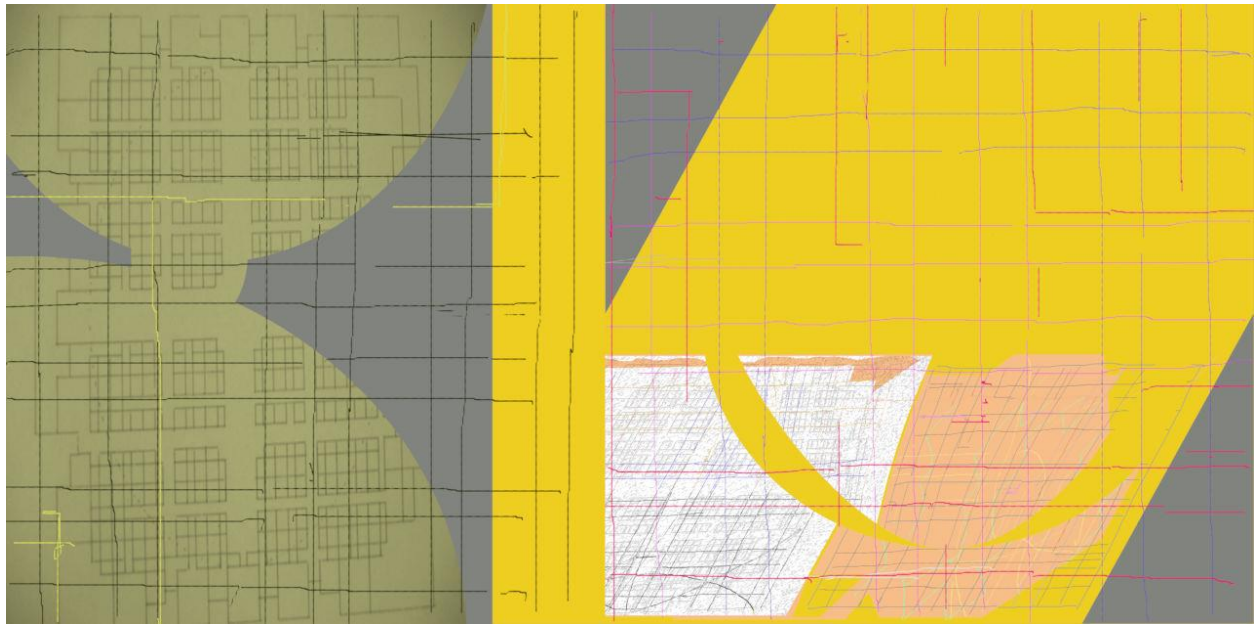
Convolvulus: Devolving the superscript
revolution and subscript rotation of infinite
ordinality and transfinite recursion.

Study of the Beth Ansatz (partner of Beth or
finite recursive meaning managed opposites
e.g. Aleph or infinite ordinality composed to
state was a project Feynman was
considering at last moment and so we might
as well pick up the thread as Feynman's
Finnegan so to speak... The wave patterns of
particles relative the vacuum permittivity
stated in squaring parameter towards a
view of their combinatoric state or out of

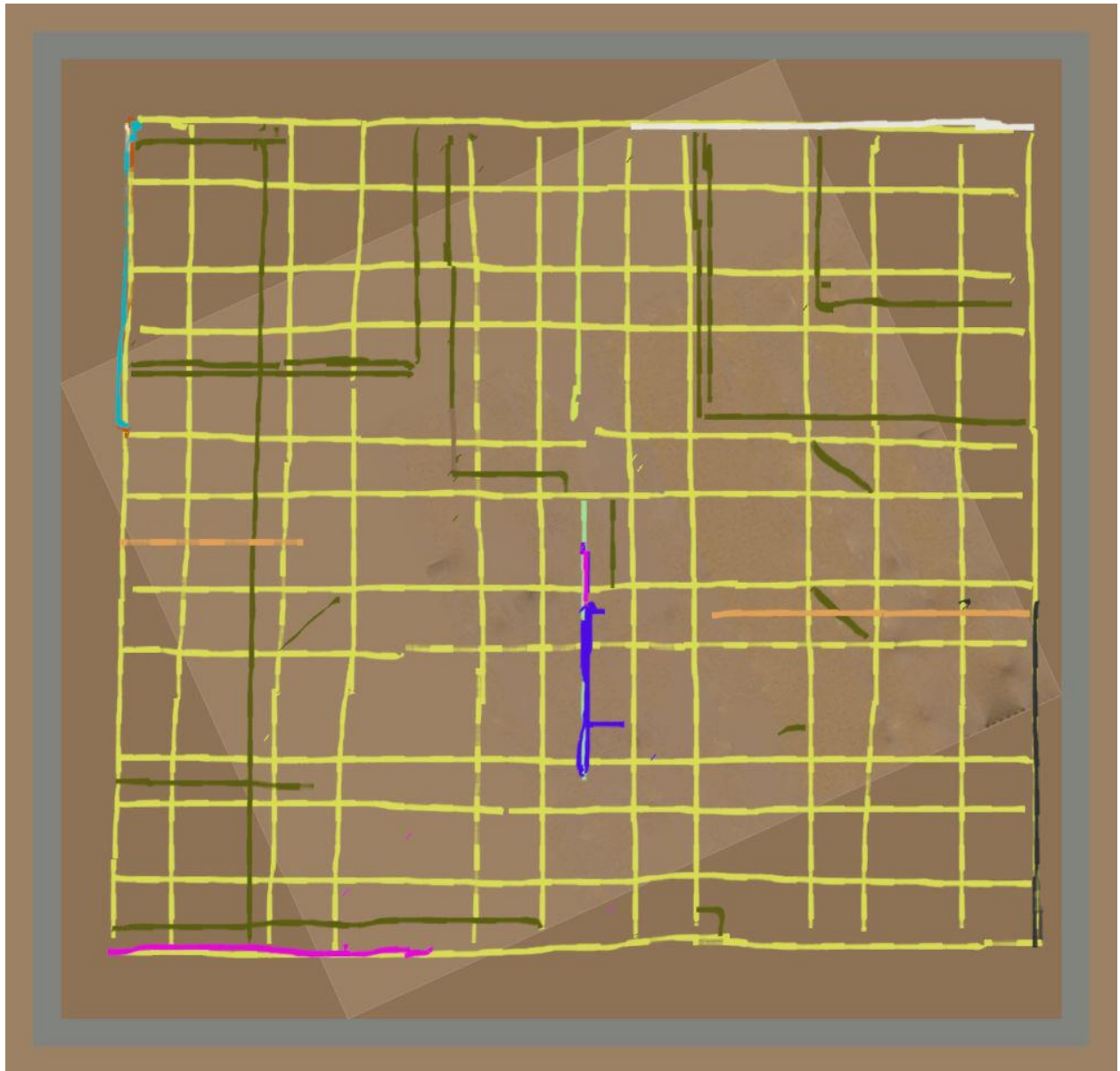
phase linking's potential on the one hand or their linear progression in the alternate case of direct products as Lorentzian tabulation becomes thematic to the idea of induction or inductive logic in the Quantum realm where an induced state studies to consequences requiring the Ansatz or educated guess proto parameters of the Weak Measure or use of open sets in constructing time/space from within its event process/procedurally... inductive logic to the many bodied presenting of particle association across barriers and wave formation.... Of which scattering or relating impact to the low energy permittivity of vacuum becomes aegis...the recognized chaos limit of 4.66 in the Feigenbaum relation of bifurcations occurs because the

octonion range is the permittivity of root progression at 1.234567 and the drop off point of the brane one sees in the number is registering a complement ϵ_x of approx. .927 doubled = 1.854 or three times the section implementing at three fold then the next dimensions relating to unity in terms of interspersed primes in the odd number shift from bifurcation and these scatterings create the ripples of differences overall....The interest to Feynman would have been in the “gap” which is the difference between a smooth or linear translation as made possible to the unity projections from the ordinal progression of the octonion per .81 as 1.234567 of which the brane is a threshold corresponding to the Feigenbaum relation

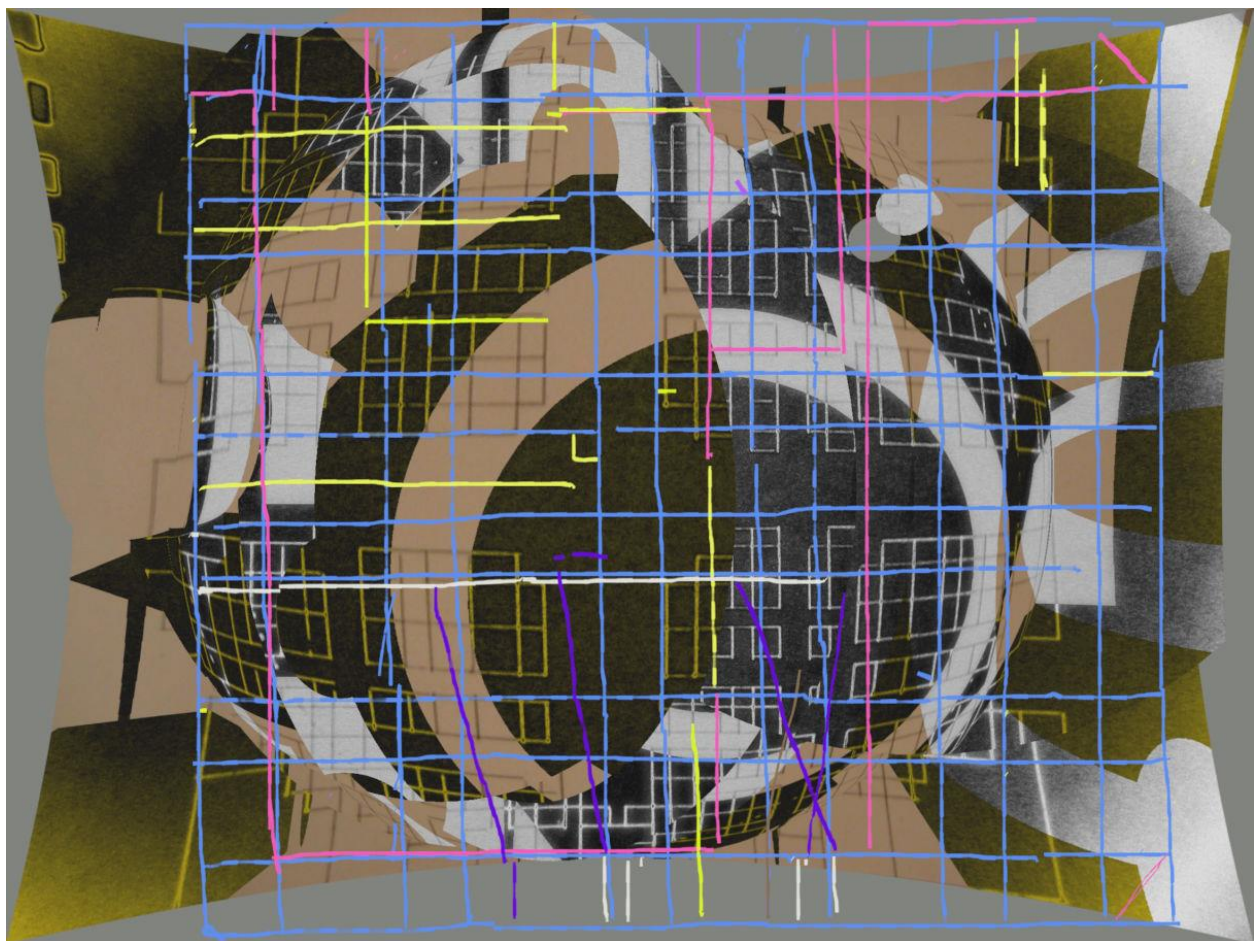
of the sparrow tail or doubling series marking a tipping point to chaos at a characteristic term of 4.66 which in reciprocal as 2.146 reference .146 as the fifth turn of the golden section and this midline term as unity plus 1.146 relates that latter term as having a complement which times nine, equals the figure itself corresponding to the gap following the 7 threshold.. while 4.66 in reciprocal as .2146 times nine = 1.927 which equals a bracketing of .6336 or unity plus three times the section, plus .65 or unity plus the square root of three plus .64 or 1.56 or 100 times .0156 which structures the plank as equaling 64 as perfect octonion matrix.



297x6



297y1



297y2

Duccio's Sandal or:

Particular projection of transfinite post ordinality of the continuum (contd.)

The balance of Beta decays in atomic nuclei are of interest as relating to Beth numbers or the infinite points between divisions (transfinite or Beth) contrasting to the quark sea type infinity of outward limits not delimited (Aleph)... the summation series of physics are tri- membered matrices standing then as tensors of three dimensions and zero, or observer as a proto fourth dim... a list of the number line tensor exponentiation we give in the numbers such a triginatillion or ten to the ninety third I find to intersect the tensor inflections of "a" within the Octonion (only algebra of complete invertability which expresses at .81 the series 1.234567 as ordinal tract delimited then as .0073, .0064 and

so forth down the tract and these are spliced exactly between the triads in the number names as they gravitate towards the googol... in my drawing I have taken the course of interpreting the digit to zero listing such as decillion or ten to the 33 as $.10^{33}$ which in a way is comparable to the difference between summation (tri member tensors in matrix mathematical form or Pauli sets) and the prefixes then to the stretched “a” series of the octonion then are seen as ubiquitous and in and of themselves I find when multiplied against the timi like mapping of space between element characterized by twice the root of five as a continuum signature fulcrum on the inverse interpolation and interpellation fx.. here $.10^{33}$ is proximate to $.10^{56}$ and a Pauli transpose between 01 and 10 per $.10^{56}$ and $.0156$ plays out for example the octo-vigintillion or ten to the 87 in my metric (essentially the

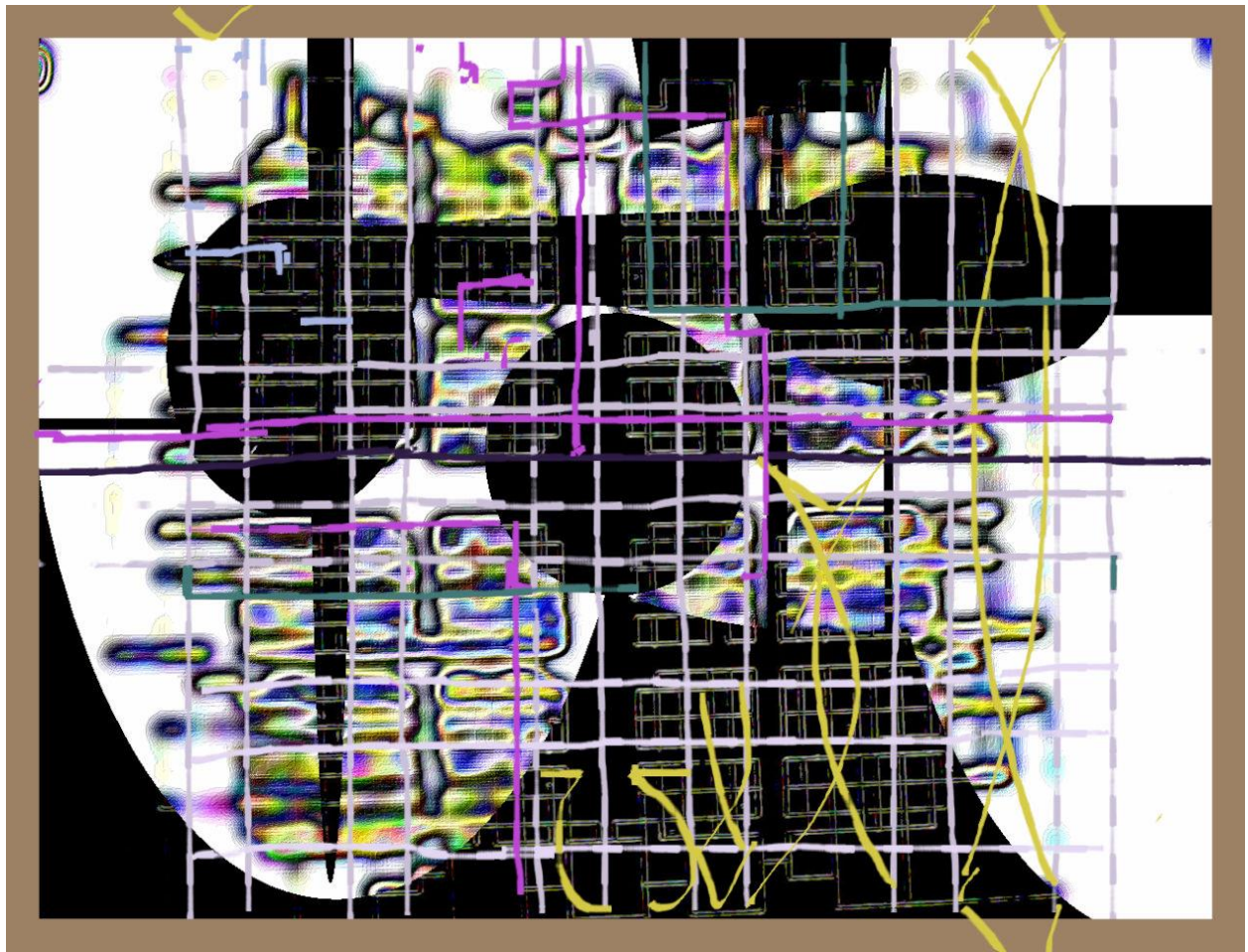
relation of division in the summation series as the time like opposition to the vector and space like multiplication by which the former is then essentially the stretching of spatial vectors as Riemannian eigenvectors to field and the .0087 derivative squared equals .011 or the reciprocal state of .1056 of which .0146 are its “pencils” and “bundles” (matrix circuits to vectors) (components or post harmonic of which .0156 represents Plank source in octonion 64 as .0156 reciprocal.

Beth Ansatz: the form of zero brackets with integer pairs adding to ten as structure linking harmonic to analytical mathematics are as distances between points as discs informed by tensor charge or subspaces are implemented in my drawing by multiplying against the median .1056 and this will yield a resulting harmonic proportion the divisions of which projected

outward become guesswork or ansatz... the quantum realm...

A look at recent photoscropy analysis of dark matter shows a saddleback center formed by surround wrapped filamentals and we could hypothesize this centering as the Beth Ansatz force of centers to infinity in relation to Aleph ordinals outward infinity as the dark energy structure which creates the dark masses which occur essentially to our measure, so in a quantum sense, the correlation of gravity to the speed of light in our measure has in the dark matter itself an underlying constituent in dark energy formation of which the vacuum permittivity will be the common denominator. In my drawing then I pose a simplified version of the Fourier transform ("square waves " thus indicating the necessary Clifford unity matrix to the convention of triad term tensors in the Einstein Summation series as also read to Pauli

matrices)...by simply relating the complement to the figure via dividing each in half of which then the half ratio will be composed of these and describe as well the inverse multiplication yet the advantage is that not limited to the triads which will describe orbitals perfectly for a three to six turn the division process can continue in like mode to reflect expanding degrees of freedom which can be hypothesized to be the contribution of dark energy via the low energy flux into the measure we take of dark matter according to experience of relating phenomena to mass and gravity via an energy coordination of those principals to the limits of the constants we derive between mathematics and measures over their shared ontologies.

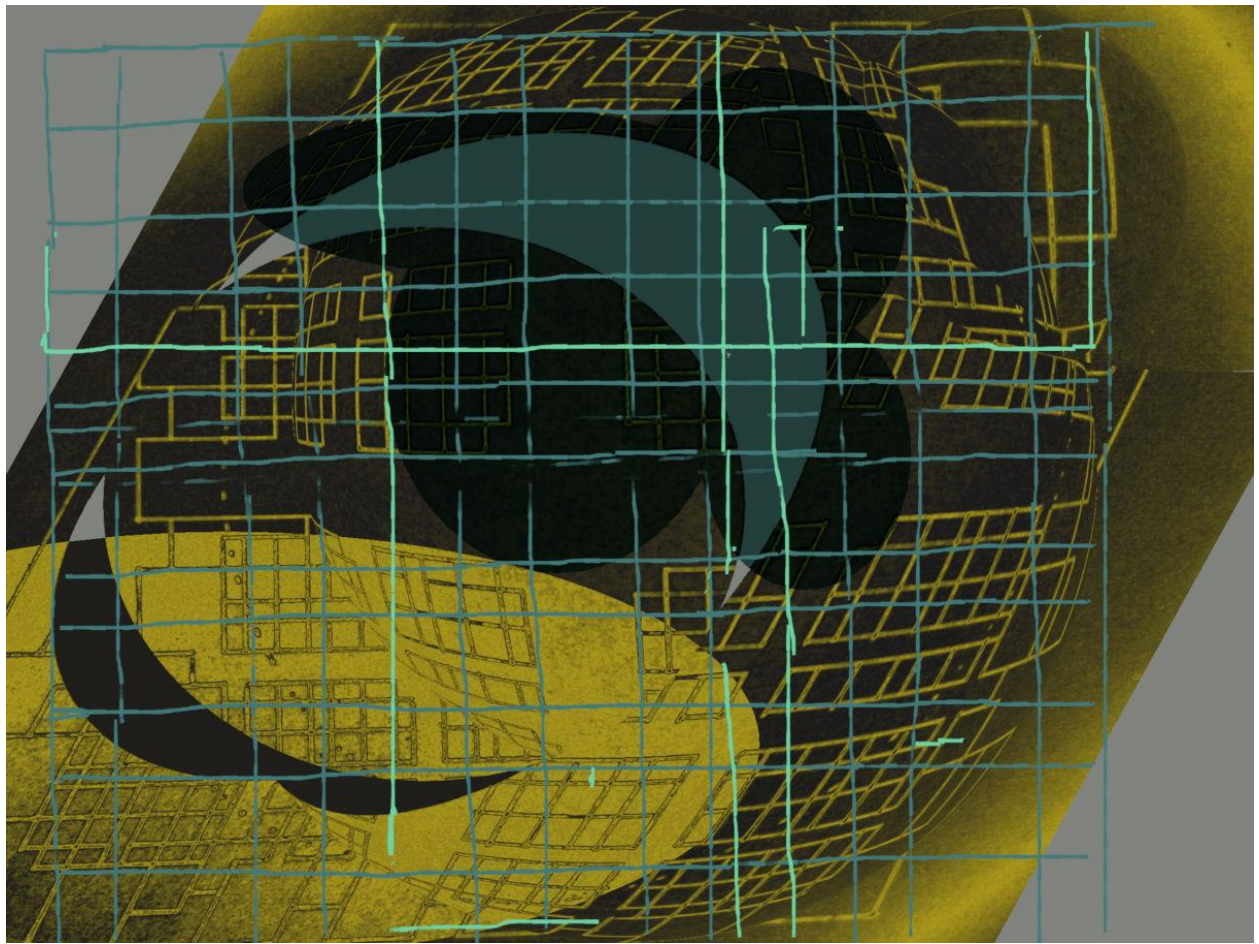


296z2

Scissors Redux of the Palendrom Qunxunx n-dimensional trilinear rotation map

Like unto Cantor's Enantiomorphic Scissors: the very "scissors" in Duchamps Glass can be seen through a lens linking Cantors diagonal matrix and Smithson's Enantiomorphic mirrors at that juncture contrasting in spin the levels of perception graced to commutativity and associativity of the bi -Spiner rotation of the S-4 to s-8 and S3 to s-6 in which indeed the ordinal tract of a matrix which might compose on the one hand to unity or a diagonal string of ones corresponding to a geometrical diagonal of a square which then projects square roots altered then in a spectra on ordinality via Cantor to give a diagonal essentially in wave form which in reverse ie the "x" factor reading as its complement is unreadable in the scales as they close the scissors yet in an integer spin double the mirror and regain the commutativity

and association which drop with the added dimension and in the octonion to quaternion dimension pose at the 1.234567 ordinal tract (shared by 427 different algebras but in different approaches)... the charm of the octonion being that it regains associativity due to the binary or double rotation corresponding to the factoring presence of the square root of two and the law of inverse squares. That one can create all kinds of circuits through a matrix is something one will share inevitably with the Cayle groupings and it is this free play that presences an art in the experience which my drawing focuses on in this presentation via selecting certain personal routings playing with the idea of trilinear mapping.



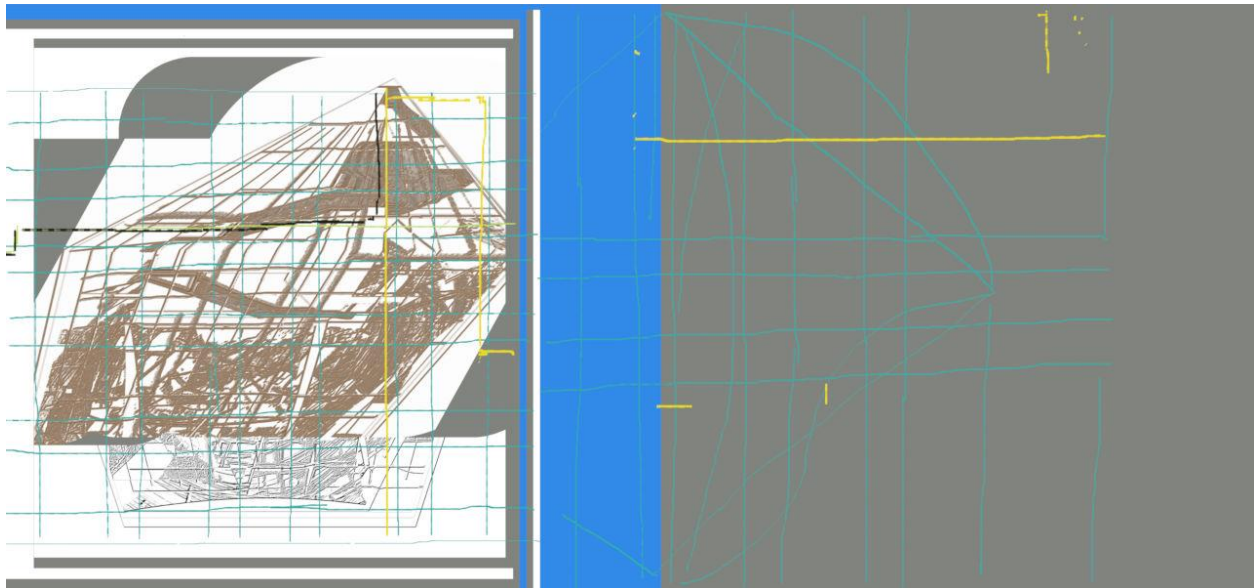
298a1

Tailor Made Sails for a Page from M.D. and the Neutrino's Pavan

This drawing considers the triads of the summation series in Einstein notation in which the observer, alternately c , speed of light exist outside the given as an implied fourth dimension, as a formalization which can extend the next dimension matrix proper by projecting the values of C as 135 or .0073 the value of a as inflecting the complement of the square root of two (bifurcation series) arriving then at .2997 or reciprocal of speed of light in a series of its own which to me opens a view on the neutrino as follows: the super set over the three matrix follows the octonion order at .888 derivative .81 + 1.234567 ordinal tract (recognized in 427 algebras actually)... (difference being the octonion rotation brings the obliteration scissors of the of the Cantor diagonal matrix back into reading on second rotation mirroring then the physis structures of quarks etc) ->traces over the .0073 the ordinal tract of .0073, .073, .73,.703,.7003 of which the last term is the complement of the reciprocal of C ...and the

difference between the square root of two and reciprocal of c as .0027 is reflected in the difference pattern stretching .027 as a complement feature to .0027 and it interests me then to view this group in a summation series providing a number 0.0001644 which translated into a kind of absolute value as 3.0156 in a simplification of last term to its value in .0156 as perfect octonion matrix 64 via reciprocal form and this in turn reviews to the “square wave” Fourier implied in the mathematics of the octonion via .888 as 1.126126... of which the repeating terms squared yield the matrix .0156.. this difference in magnitude suggests at extended ranges the magnetic moment or dipole adjustment when the pressure of the object or its diagonal in matrix and geo figuration per squaring is less than field which specifically can be considered by relating the permeability of the vacuum with its permittivity the values respectively 1.2566 and .112 if the last is viewed through a Coulomb scattering interpretation ie force of objects in contact) and the .12566 in reciprocal as .162 reviews as 1.618 divided ten

approx.. while the complement of .112 is indeed .888 the octonion field... the very slight mass of the neutrino can be reviewed as mass itself implicated by the square wave series as fundamentally magnetic in structure while the charging element borrows into that pattern and is slight trace from deep embedding is the neutrino's mathematics.



298b1

Inverse Aura Hall

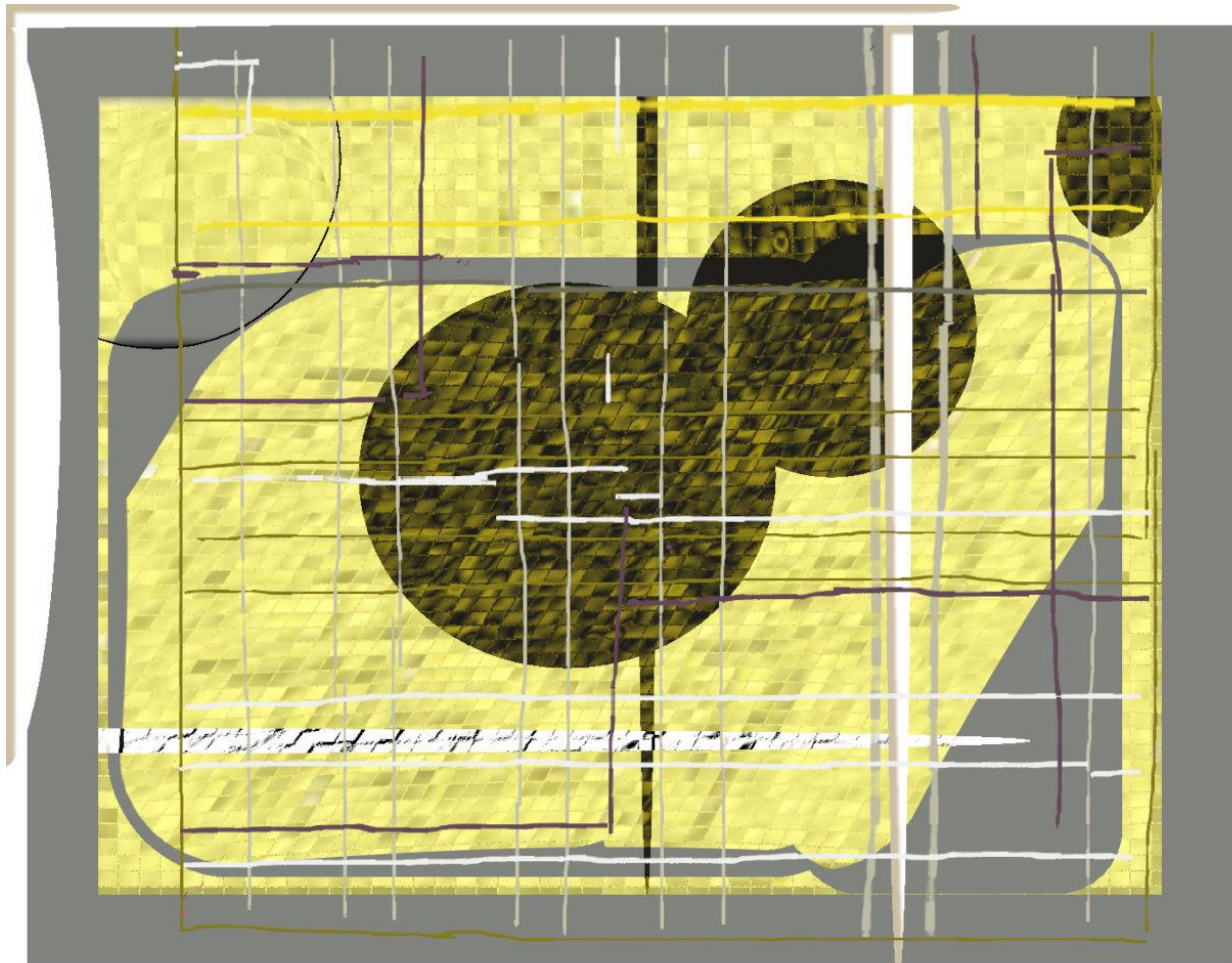
: all Aba: the Black Hole Accretion Disc,
Neutrino Mass Radius Magnetic Moment, and
double peak also of Polar Ring Galaxies
(galaxies at right angles juncture as their coast)

Given: Hall effect: perpendicular trace in
relation to magnetic and electrical fields as also
square wave form of light wave and
corresponding Furrier square waves relating to
Lorrentz effect via inverse square parameters of
expnientiation.

Up along the way suggestive of elasticity in
dimensional passage the trace of electricity
over square waves in the phenomenal construct
arriving mathentos eventua...dimensional
passage per se...

The double peak as a quantum signature then is
the overall effect this drawing is considering
over quadrants quantum... ie there is a vector

space component underlying all in all per the
Hall....with an n-dimensional “keel”



Mathematical measures of dimensional torque implicated in the paradigm shift of vector to field transpose:

meets the measures of pencils to rulers and candles to the quantum switchback elevator operator: (I will explain): essentially the eigenvector formed as measure in progress has for example been shown in the quanta realm to provide with periodic measure a cessation of permittivity interrupting permeability and so considering the apple falling in an elevator to viewers suspended thus the idea of equilibrium as center of mass then proceed to view contradiction in the measure of universal drift between candles or magnitudes of phenomenal light as against a topological measure then as similar to comparing gravity to magnetism with the latter cosine and the latter sine of the dimensional out reach in which the idea of quasi local can be framed to realizing a straight line in complex space is a cone which bifurcates at equilibrium center to “pencils” or hour glass shape per the mathematical formalist term) whereas the orders of magnitudes properly

speaking in quantum cubed distribution over complex space centers a ball at the center of the hour glass which sliding on the space describes as it grows in counter or switch back form of the Gnomon or square wave series projections at any time is to be sharply reviewed to an ontology of that center which is described as a space and that center described as a line....

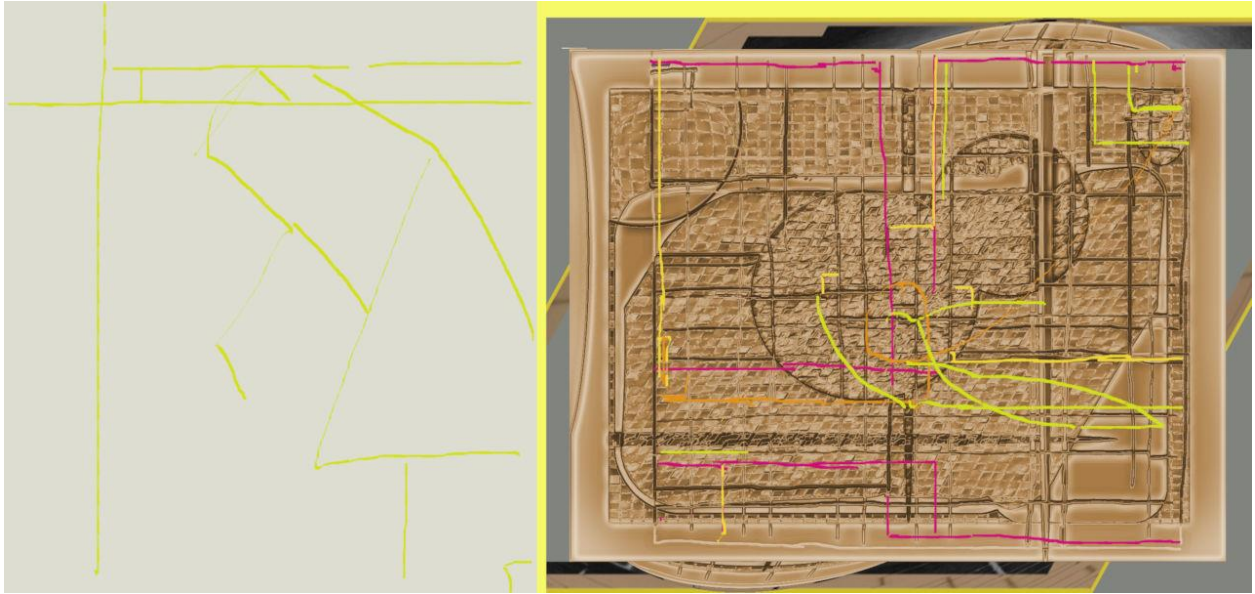
Upon which preamble prepare then all the quantum switch my drawing now devises:that.... Essentially in the drift of things a vector must learn to act like a field and a field like a vector in n dimensions over the original wave particle.... In Duchamp's Tu'm a Montecarlo series of eliding color cards also noted in his Monte Carlo print as an apostrophe upon that idea int T'um that the image of the bicycle wheel like in the "spinner" value system concurs with the "fork" of the wheel as his otherwise noted "hidden sound" ie the dropped string stencils as notes towards space time in relation to the idea of a "tuning fork" like those used in acupuncture in which the vibrations passed between them are like

a particle carry a vibration from one field to another as Don Lincoln well explains.

<https://bigthink.com/hard-science/quantum-particle/>

The article returns mathematics to field and in like terms I return field to mathematics then as that disjunction leading to topological sets which I can trace by relating the cubic root in complex space with arc altered per sector to create in that difference the vibration of passage in the ordinal sets adjustments of A to the octonion passage modifying in fashion then of an electron transmitted if will grant to .0073-.0063 .0016 etc that passage in the stretching which seems intuitively possible over the broadening intuition embarked. If you look carefully you will see the drawing seems to be making an argument that the wormholes of the Einstein adjacency visualized in complex space diagonal will If folded to quarter lap like to like as though an intuition of the gravity fields created in the transposal of field to vector and vector to field have a summation quality in this regard then gravity

itself... as its own ancilla... thus the Don Lincoln argument that the mathematics of cutting a ball to give to a double cone the centered coefficient of the gnomon or applied square unity essentially Dirac mode and Lorentz, can be seen restored to a deeper sense of constructing field to vector as not measures independent of human structure of measure within the perception of the physical in which case returning to origins, the mystery of the point and space have never been truly defined and this odd resonance reflects in the structures we continue to build in necessary paradox.



298d1

Savayannha Ansatz Renaissance

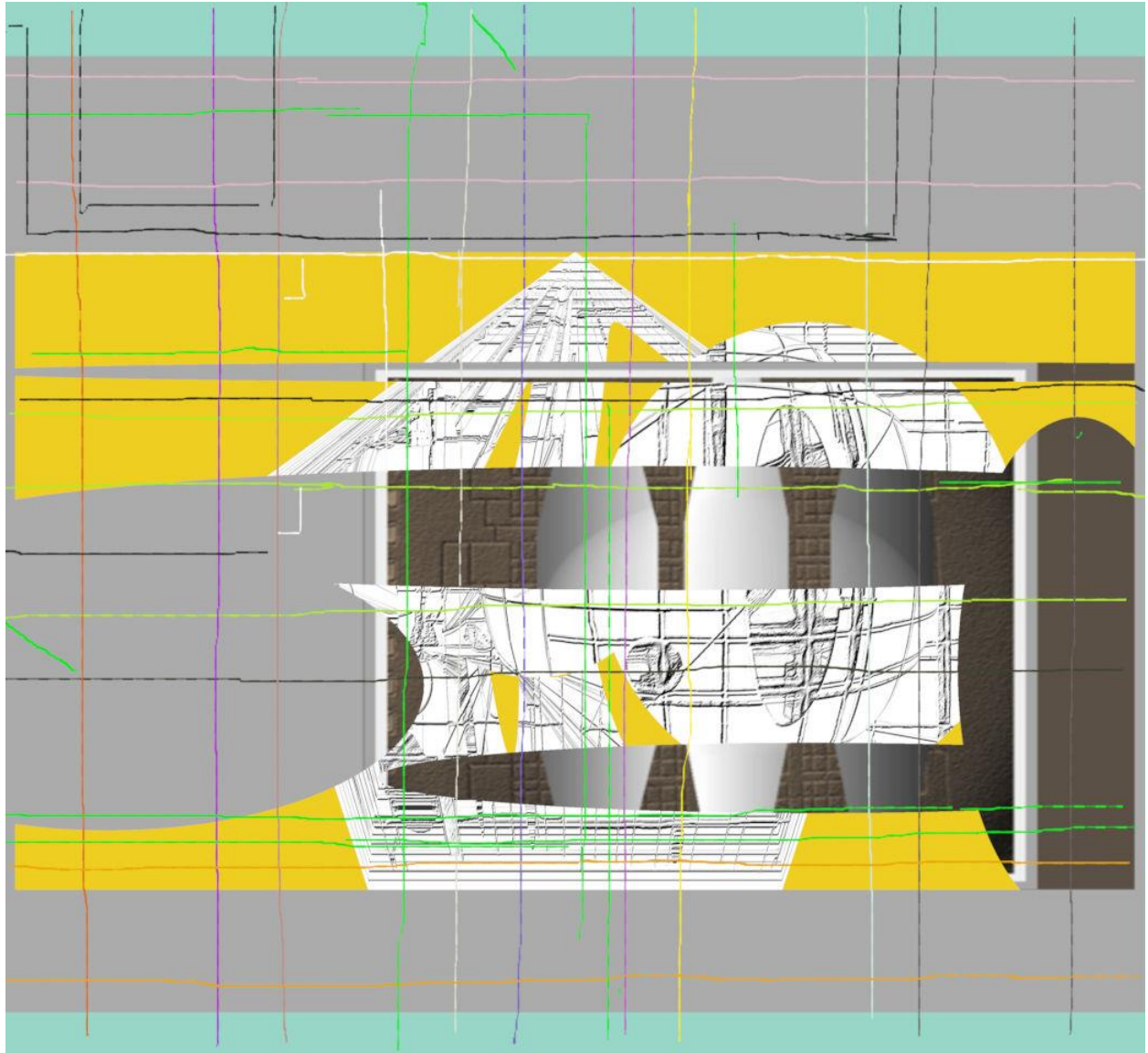
From V.child “gimme and e” Hendrix to Charotte
Mormons violin in transit ->transforming the traditional
Conceptual Art legal clause connection to an easement
and architectural setback scenario of the violins
construct stops aside or shall we say “Post stoppages in
the now Einstein violin are currently complex clauses of
the periodic quantum measurements which do not
destroy entanglement . Thus th:e article

<https://www.quantamagazine.org/physicists-observe-unobservable-quantum-phase-transition-20230911/>

Gives what seem to me the most important
mathematical advance of our time. The violin reference I
give is towards its lack of stops, and its corresponding
adaptability to the sound box of the each modifying
environment... Sanskrit with its 300 words or so for
drawing which permeates its own construct as the art
language underlying the panoply of languages described
by Esperanto inflected by the Greek to Sanskrit migration
of rhetoric to mathematics exhibits for example vahin as
drawing well (ie the drawing of the bow and the lyre) ,
sahvahnia drawing up (as in savant) , and savanna or well

formed argument as exemplars all well met to the drawing research of the measure to entanglement group of true mathematical artists of the articles engagement group. My interest then is in string theory as it groups mathematical approaches into a synthesis and I am interested in the pre measurement and post measurement suspended to a review of the diagonal clause as meaning “pressure” on the string as it were which in which the violin exemplar of proceeding without stops to a broader yet necessarily thereby more exact meeting with the environment takes the buried meaning of the soundbox ie a stringed instrument like the harp in which the string is played on both sides to its complex scenario where then savahanna or off hand means this print like clause of sound which for example Duchamp advanced to his roto reliefs... The golden section grid I invented has over time become my own particular instrument which I opted for instead of painting ensembles of instruments, and the spiral motif allows measures from the quarters and halves threshold all the way down to say .0073 or “a” at a fraction of the size of a pencil point and multitudes of co-linked harmonic scales constructed literally in the millions over the time of my engagement...allow me a view into these links as they

come to mysterious view in the quantum mathematics of
our own Webb age learning process... eigenvectors in
higher dimensions...drawing research....



298f1



298g1

Zeeman vs. Zeeman in a Seabed Quark
Polaris to Surface Igloo Horizon Reiman
Eigenvector Reimagined via Surreal
Mathematics of Embedded Logics of the
Math's and a Map Space to come:
(contingency to exigency parallels)

Parallels In That: If a submarine identifying
the pole star magnitudes to horizons on the
frozen pole places shifting positions to a
signal which in the idea of identifying
magnitudes prompts a review of the
“zeeman interruption of signals in the
magnetic fields of say quasars and black
holes and magnetars thus an anti- Pauli
Matrix depolarization the name to come
may well be of Zeeman of the famed

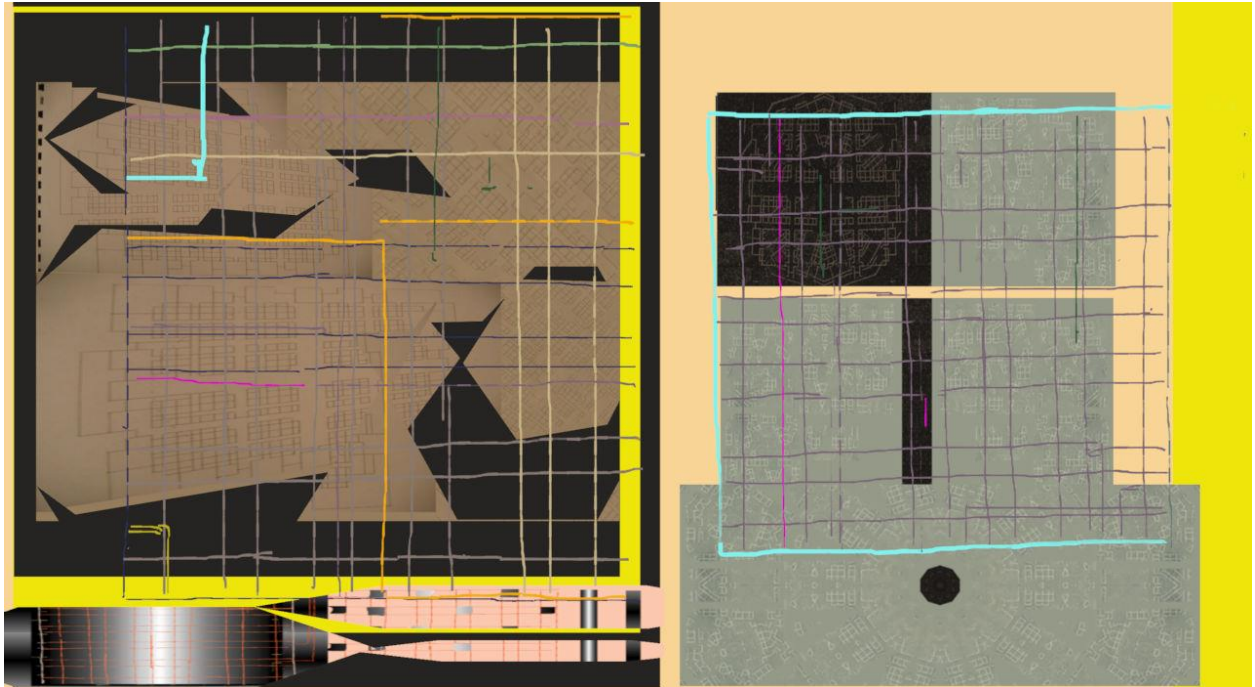
Conceptual Art curator whose first exhibition on art igloos may well have been a study on his name in relation to a social contract art often seems to have with Marcel Duchamp whose roto reliefs inspiring the Black hole research of Penrose were studies into the Zeeman effect which we find permeating current research into the double peak mapping of Quasars and Black holes of which the latter for example twist their own horizon via the extreme gravitations into an offset. The Igloo formation then parallels the structure of this offset at the nonagon or nine fold structure on which the perspective cornice maps Pentagons which may meet all around in a honeycomb image (Why not Sneeze plays with this Cage) or then again may be

offset this exigency... and the igloo formation which one imagines structured on similar lines of approach also have a roto relief echo in chamber....

My personal interest is to continue the drawing research into the relation of π to Harmonics structure as embedded in that the space between twice the root five rectangle reflects also the relation of .618 to its square root .788 whose complement then is that space of .1056 its self doubled and the term tripled is the reciprocal value of π which also is approximately the square root of ten divided ten. π then is recognized as an eigenvector of the harmonic system in Riemannian terms towards Minkowski space...interesting mathematical values my enclosed drawing plays with are the

octonion substructure at .81 which relates to harmonic terms such as .8172 or unity plus the complement of .618 from the 8 fold relation by which .81 gives the 1.234567 ordinal tract glimpsed as well of the 427 algebras and .888 as 1.126126 if viewed as squaring those terms in success .0156 or 64 the formative perfect matrix becomes also the post harmonic quant ie .1056 is 7 of these strings and closely related harmonic .1708(equals 5.854 or 4 plus three times the .618 shape) thus the 1.126126 series gives the harmonic “square wave” which is the mode of the electromagnetic transmission form enabled of the working diagonal in space... in the quantum realm where space recedes from the mapping the probability function can be reviewed to the

differences in the stretching of the terms across the ordinal packets of .0073 as its nominal description in last two brackets which multiplied against the .1056 term as a kind of mapping zone projects field event vectors whose terms subdivide via a Taylor like educated guess or Ansatz as the Quantum predicate...and in my drawing the summation series triads contrast in route multiplication with division as complex states of reciprocal process which map these interests beyond chaos theory which essentially describes my own preview here of embedded feed back systems into the influence of infinities as forms of magnitude which alter our understanding of imaging and imagination.



298h1

Pick of the Quick Maybe a little too quick: Said the
the cat to it's shadows....a litter alite in the glitter:

Given that Chess notation is an algebra Duchamps
swift nude may have been a wry realization that the
idea of division as repeated subtraction and
multiplication repeated addition may be all in all a
little too quick as analysis. Underling this as though
a bifurcation between the Greek mode of dawning
realization and the Roman aggressive take division is
more an xy intercept or valence while multiplication
finds a mirror or reciprocal value thus

in looking the at a summation series how these
processes are playing out in a matrix belongs to
some degree for example to Cayley's playful
factoring introducing also a sense of the magnitudes
across the number line can dawn across infinite
horizons approached in some recent researches.

In Particular It is the perpendicular realization of force in the physics of dust, fluids, gases and light which coincide, are the concordance and coordinates with pure mathematics which all in all grows more interesting with each step. These discrete forces come the quantum threshold challenge where space no longer defines relations but rather a true infinity of underlying manifestation cannot be directly accounted for post chaos theory which does indeed trace the feed back loops in the phenomenally observable whereas the ansatz or educated guess panorama of what can be thought of in wave forms must transform the sense of function, most easily through the partial measurements which allow entanglement and continue the idea of pre and post measure contingency and exigency.... Of which the prior idea of "warrant" becomes engaged to a more disengaged loci of logic sited to the quasi local realization. Per recent researches it occurs to me to hypothesize for example that the puzzling complexity and completeness of early galaxy formation in terms of the bifurcation modes granted the Feigenbaum sparrow tail catastrophe or tipping point of wave transference occasioned to the quantum threshold via electrons transferring their energies across fields and in process

creating the realm of the field itself a vector as sustained in the electro weak component exactly such in the electromagnetic spectrum... can be thought out in terms of pressure identity (K , or also the diagonal of the matrix permitting the square root consequence of the perpendicular bilateral rotations) insofar as then also what is called the black hole clumping or high density in early universe arriving at a .7764 density (an interesting harmonic threshold of .5 as a tipping point and .2764 a number carrying the weight of 2.764 the post decimal as 1.309 or unity plus half the section of which .2764 in reciprocal 3.618 whereas .3618 equals .2764 so the domain of the sparrow tail catastrophe point of tipping balances is well observed to the numerical magnitude would it not be possible that just as recent experiments with negative pressure in fluids (the bilateral stretching shown in fluids in nano width wires allowing negative pressure which transmits energy fields) might then be the field parameters condensing that phenomenon which is essentially that of supernova tension between photons and gravity be the formative fields hyper ventilating as it were the growth of early galaxies in this hyper matrix? In my drawing the visual fields dislocated to vertices but

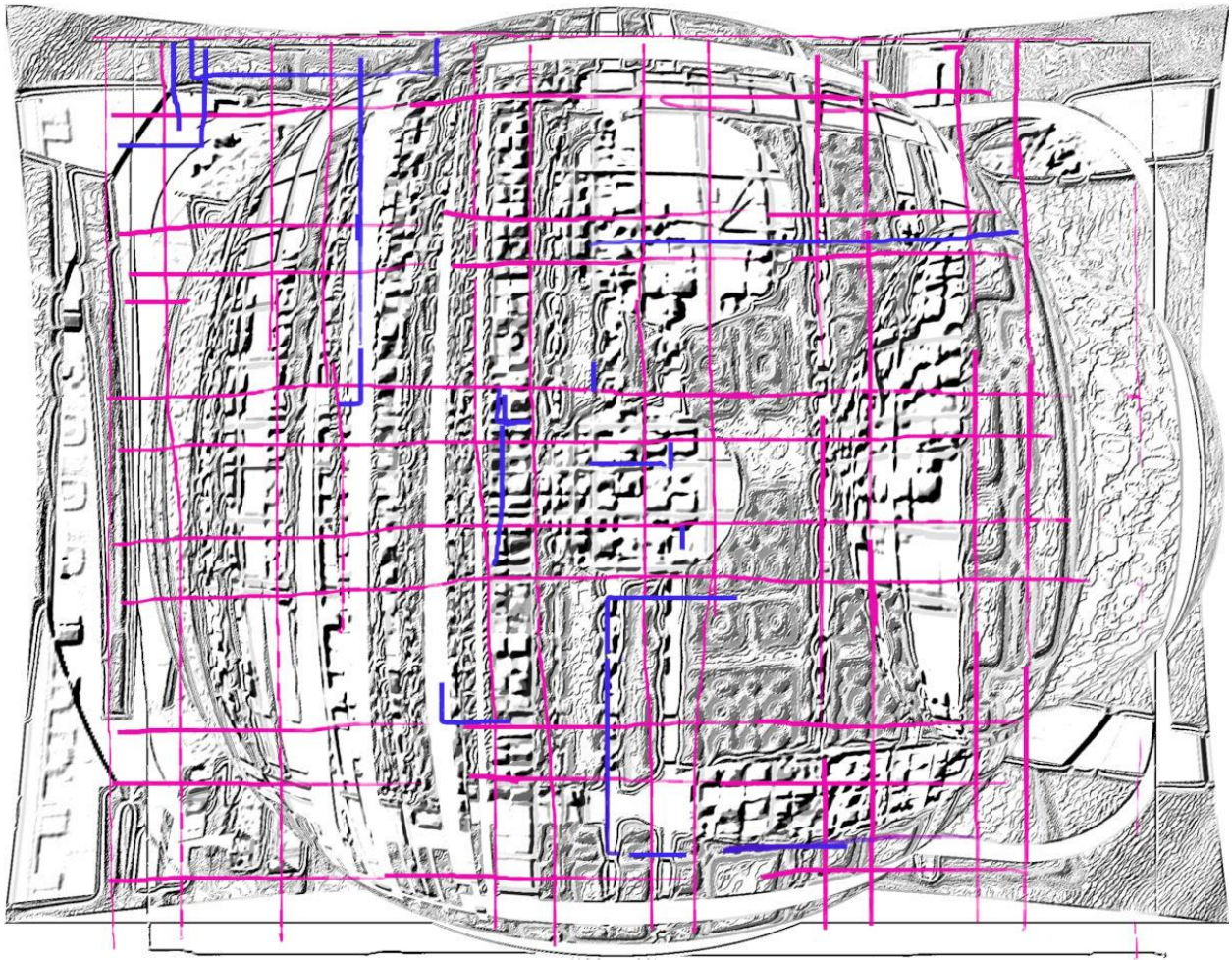
both prolonged and reimagined to fields and field vectors
are the mood and mode.



Concerning taking it to the Max...

Why have matter and anti-matter antithesis not annihilated each and all?... the answer seems fairly straight forward: delayed reaction... that is, while we exist In quasi local space the full extent of creation by the very definition of creation is always ongoing and so while at midpoint in time perhaps thus subjectively doomed yet of the global entity per a unitary field of existence nature keeps moving the goalposts as in cosmic drift, the annihilation is slated but never comes and in this we can send a note to the Max Plank Psycholinguistic institute noting the origins of annihilation in the Sanskrit to Greek an puranha, or bow,

apuranha net of the former synthesized in
Greek too annahara meaning to critique: thus
the word annihilate has at its root a more
constructive root which has ontological
significance to physics.



Gyroscope : Mass/Massless/ Quantum Flux Redux

The gyroscope is structured on an inner webbing which is paramount in its surmounting the angle inbuilt of any mount and this webbing is essentially an inverse pressure form of the design and gives it the identity of a freedom from frame dragging which identifies it also as field invariant....we are familiar with inverse pressure in healthcare environments and wound care but also recently located in nano scale wires projecting fluid as a force transmitter for heat and energy on quantum scales (also mode for trees in a broader capillary structure)...an inverse function in the state of the neutrino in passage which similarly is able to gyre and gyrboll amid changing its own states suggesting that the magnetic moment which occurs when a systems pressure is inverse may also structure an identity of its own antiparticle or Majorana, similarly the principle has a close cousin in

the Zeeman effect and this band width twisting has been identified as the source of the double peak reading of black hole horizons (and much quantum information in general) which twist space around and create the Zeeman division... this gap in measure is interesting as well in that measurement of quantum systems which are themselves periodic, rather than framing (sort of like a gyroscope) do not destroy entanglement...Perhaps this is part of the scope of Hawkings radiation?

In my drawing I am focusing on a kind of inbuilt gyroscope of Pi embedded in harmonic systems in the particular number series of .788 as square root of the section and the complement as .1056 or space between twice root five in unity divides the surface by 12 of which any three are the reciprocal of Pi... thus twice .1056 as the complement and 12 times the structure of the field of which also twice .1056 plus "a" or .0073 is reciprocal of C, and the reciprocal of C divide the reciprocal of Pi equals 1.056 or ten times .1056... thus placing the threefold as Pi outside a frame, twice,(because this sum is .6336 or unity plus the square root of

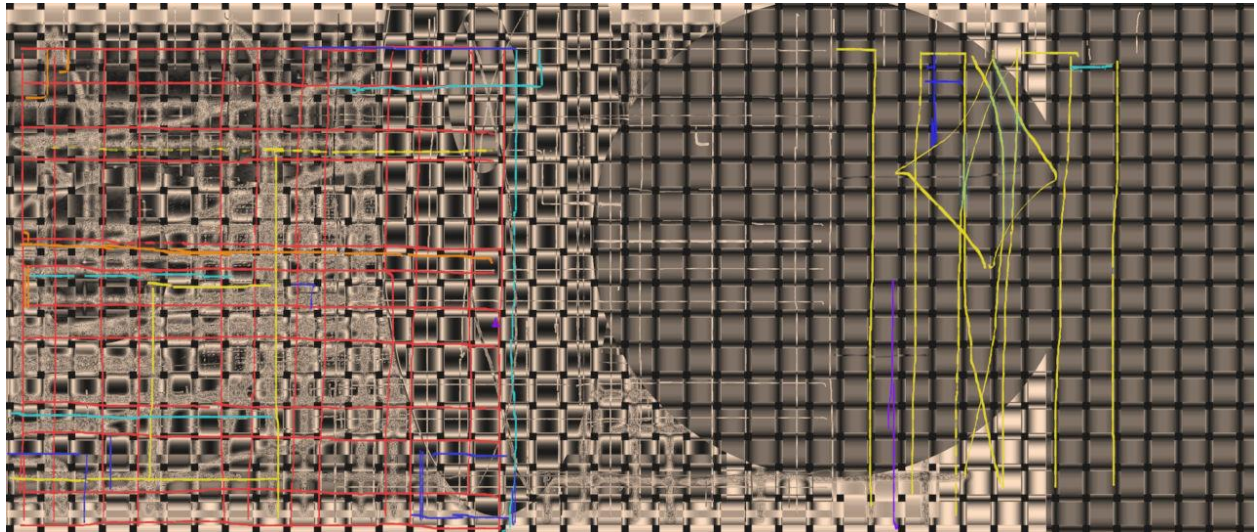
three) gives the image of the formula πR^2 where R can be the inner angle of any harmonic form and can then be projected by squaring function or reciprocal... Additionally I build over this an imaging like that of thin material atomic structuring and am presently intrigued by the article <https://phys.org/news/2023-09-excitons-moir-superlattices.html>

On moire lattice structuring of polarities in the matrix mathematics per ABA which I relate to the .888 +1.126126 repeating terms squared in that octonion field mapping to .81 or 1.234567 as ordinal in which the squares are a square wave of peaks which equal .0156 or the 64 reciprocal which structures the Planck...

In general, I am particularly interested in the design development parameters of <https://journals.aps.org/prl/pdf/10.1103/PhysRevLett.131.031801>

ie the LHC observation of collider Neutrinos and the barriers created for measuring offset predictability computer generated at stations of progress in the tract to

measure the likelihood of interference, the quality of the inverse option as ansatz which considerations of gyroscope form are traces in my drawing research.



298k2

Even More Quick Notes to the Max Planck Society for Psycholinguistics: The Holland based narratologist Mieke Bal has often in her work and embedded mathematics relating for example the bifurcation theory of Derrida to that tipping of midline which like the physiological reflex and her consideration of stories within stories can be seen as harboring the narrative of the Einstein notation Summation Series, towards that interfacing of multiples reflecting multiples as stories within the stories of symmetries simultaneously spiral and bilateral, the bilateral order of the former as a root diagonal (k , or pressure) projections of unitary space (square) to base line z notation of aba symmetry weighted to the n dimensional input while this magnitude effect forms to projections by squaring and so also the “square wave” of light orthogonal rotation to the Plank notation post harmonic reading is in the spiral notation effectively the derivatives following the first which gain in reference the ground works implicit of the brane fx by which the gamma function then is the instrumental realization then of That in the embedded wholes of n dimensions a hermitic function can map quasi local space is structured to ordinal order via the quaternion n field reference by which 8.1 yield 1.234567 and the subtracting via Gamma

of one brane unit as extending to complex numbers is the story of Carrolls Alice with two chessboards , one large and one small on a diagonal symbolizing the Gnomon (that by which things are known, in Greek referencing carpenters square and sun dial become a mathematical notation of the square applied to end of a complement showing to unity by which an applied square shows the area of the complement section square is subtracted by the remainder from unity of the figure and the continuation of this series is the actual gamma motif and the study also for the square wave or furrier Function of light waves as “square Waves” referencing on the one hand Beth Ansatz or relation of infinite distances between discrete unitary ordinal division contained to square matrix on the one hand as then the wave Clifford matrix function as magnitude while the extension then of infinity on z axis as opposed to this i.e. k axis is the Aleph or Cantor infinity series which mapping the two in his famous diagonal matrix upon each other gives the quantum realm outreach which again Mieka Prefaces in for example the “Mottled Screen” by which one is left free to interpret her interpretation of Proust’s “Albertine” as actually not a person but a set of circumstances or if you will and Albertine Window” and thus likewise very

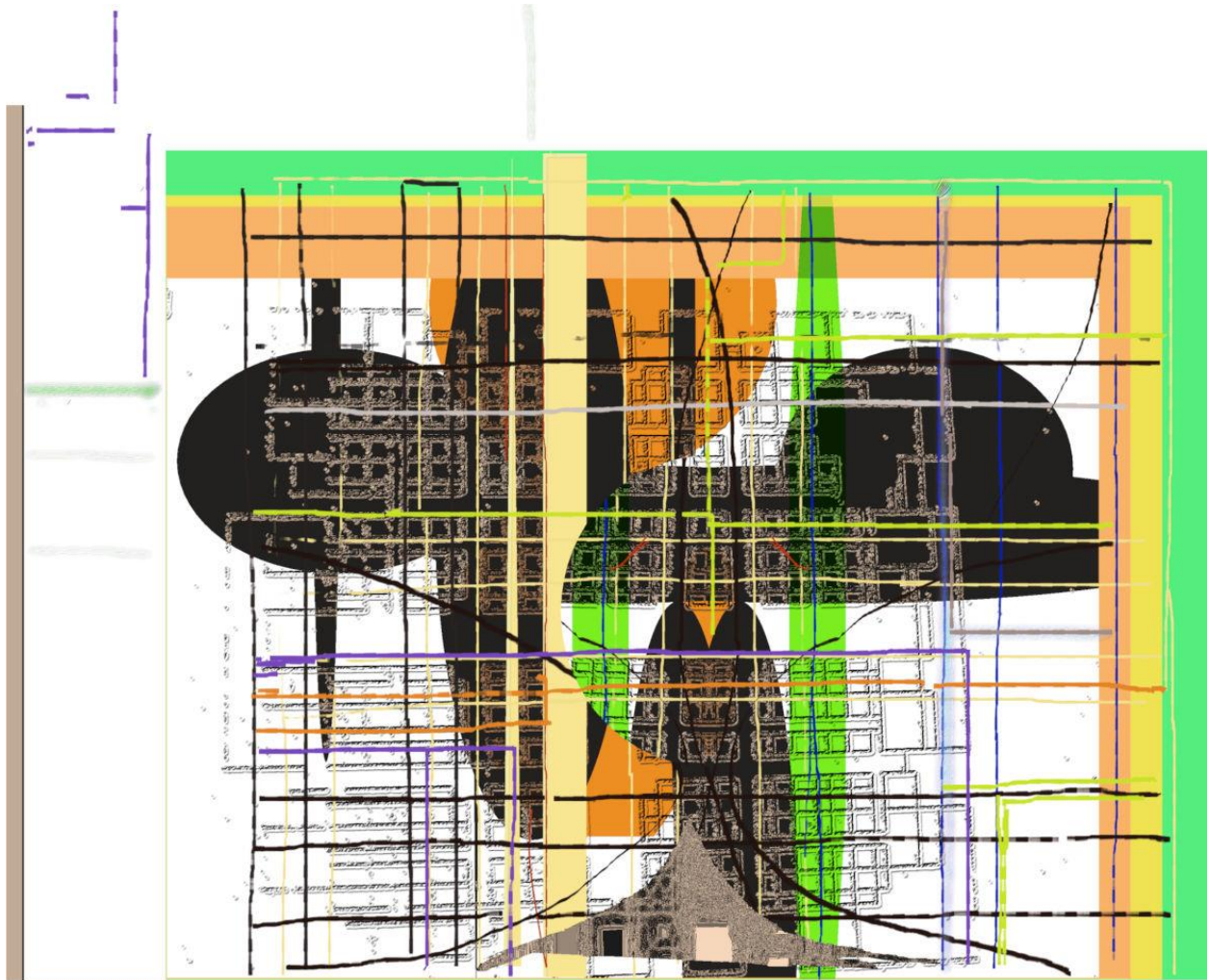
possibly Proust's screen was not the impressionist canvas of his selected painters but rather , cattily, the screen of the slit screen experiment of which he would have been well aware and in which time his book studies the end of of history motif of his era to his introspection as the yielding of Spectra towards Eventua in the making...

In my drawing I have taken the bifurcation series relation of diagonal drawing between infinity symbolized by Pi as embedded in harmonic as a kind of gyroscope marking the vectors of each n dimensional clause within ordinal sequence as the projection of quasi local space in relation to square waves sorting magnitude to wave function.

Thus the polarization function or "swallow tail/bifurcation" which interests me is the conditions of the harmonic system producing .1416 of for example integral differentiable to .708 divided 4 where .708 is square root of two divided two as 1.416 marks .416 to unity as 2.045 in reciprocal and quadrupled 4.618. If Pi is added to gamma 4 which is three then the number Pi is the product. The polarization of magnitudes from crossing midline then becomes a harbinger of the swallow tail catastrophe or bifurcation mapping which applied to the ordinal tract of the quaternion 1.234567 as reciprocal of .81 launching of seven dimensions viewed

to gamma and reviewed then in square wave function of
 .888 as in reciprocal 1.126126 with consequent terms
 then squared to produce .0156 (is Planck basis and =
 perfect octonion matrix of 65).are the beth ansatz wave
 gap as compared to .0156 now added to .126 as .1416...
 thus the narratology of stories withing stories and the
 conditions of the author current map to the summation
 series via as well a consideration of the magnitudes of
 the number line studied to their radial connections and
 implicit gravitation influx upon magnitudes in n
 dimensional status proposed both to Pi and through Pi in
 the process of squaring as motility ... of which for
 example the permittivity of the vacuum as .112 can be
 reviewed to the product derived of gamma upon one half
 as square root of five of which this .568 studied to a
 tenth n threshold view ol .056 gives to 1.0 and 1.0 of the
 Pauli matrice .1056 and .156, towards which as well the
 reciprocal of Pi divided the reciprocal of C will equal
 1.056 and these resonate to the square root values of the
 square root of ten as 3.168 or ten times .3168 as value in
 last number of reciprocal of Pi, and squ. Root 1 as 3.3168
 or gamma 4 plus reciprocal of Pi. The permittivity of
 vacuum .112 is twice .056...The reciprocal of .618 as .788
 as well will divide a structuring of .1056 in a kind of

fantastic fractal scope across unity producing in its
swallow tail ,unity plus the square root of three in a feed
back loop to .788



291L1

Exacting the Ace of Asking To and Fro the Balmer Forest...

Ace, the status of a factorial representation such as we see in the ground level vacuum permittivity representation of ϵ_0 is as it were the narratology we can follow in the Balmer series of Electron field magnitudes placing to the interesting effect that of a limit stating 12.6 to exponential status the nominal 13.6 reads in reciprocal .073 and this number has relevance to the .7003 complement of the reciprocal of C in a tract reading .0073,.073,.73,.703,.7003 I give as the implied Hilbert or modifying operator which is embedded in the successive states which in reciprocal are simple .008 through .001 as the tenfold over Pi squared which equals .101. thereby C is in this modified along the octonion tract of the 8 fold as this is the algebraically complete rotation or Hamiltonian realm of which a factorial narrative makes the brane level the

continuation principle of an expansion diagonal or pressure as is the status of energy released by electron populating its next field with that prior coupling strength... over the octonion field this propagation is the bilateral rotation or “square wave’ Furrier and Beth Ansatz gap series motif advancing the status of an eightfold located at .888 or 1.126126 allowing the squaring of successive terms in the framing of that square .0156 the expression of the octonion matrix 64 of which .0156 coupled to .126 as .1416 may meet then gamma 4 projected from the square root of pi as the expression of one half per se creating then the familiar 3.1416 which has the embedded parameters we have seen.

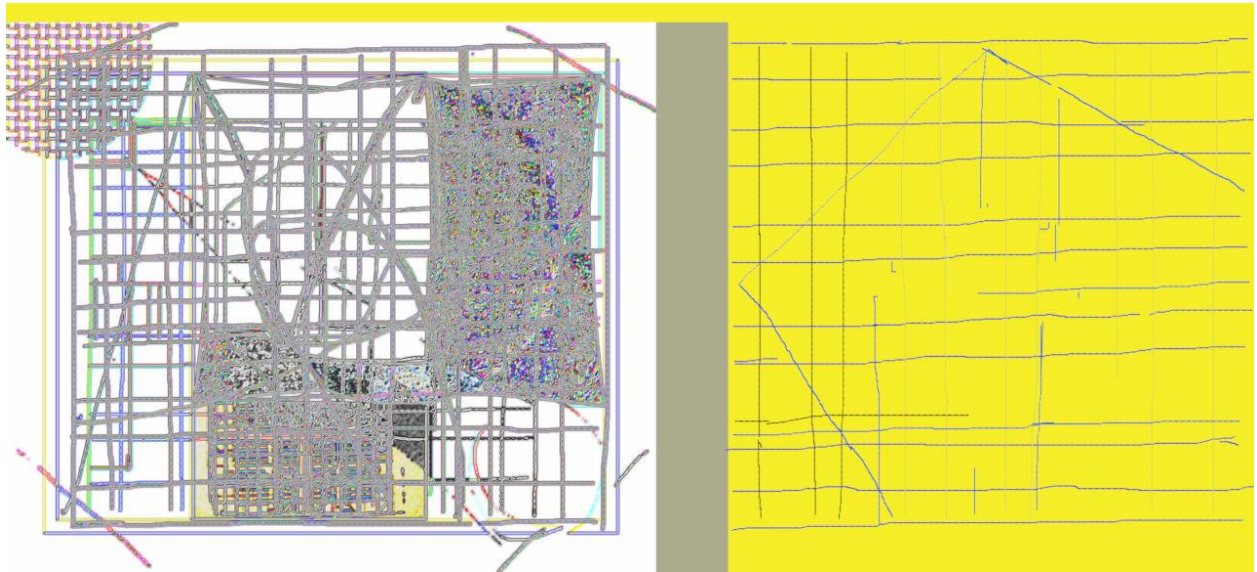
This therefore gives some sense of an arithmetic scope for considering how heat distributed over distance exact in generalities of wavelength oscillation in and out of phase the combinatorial- phenomenological images of that reality.

Octonion Alternating Associativity as Alternate Alternating Current Roto relief Fano Plane Gambit

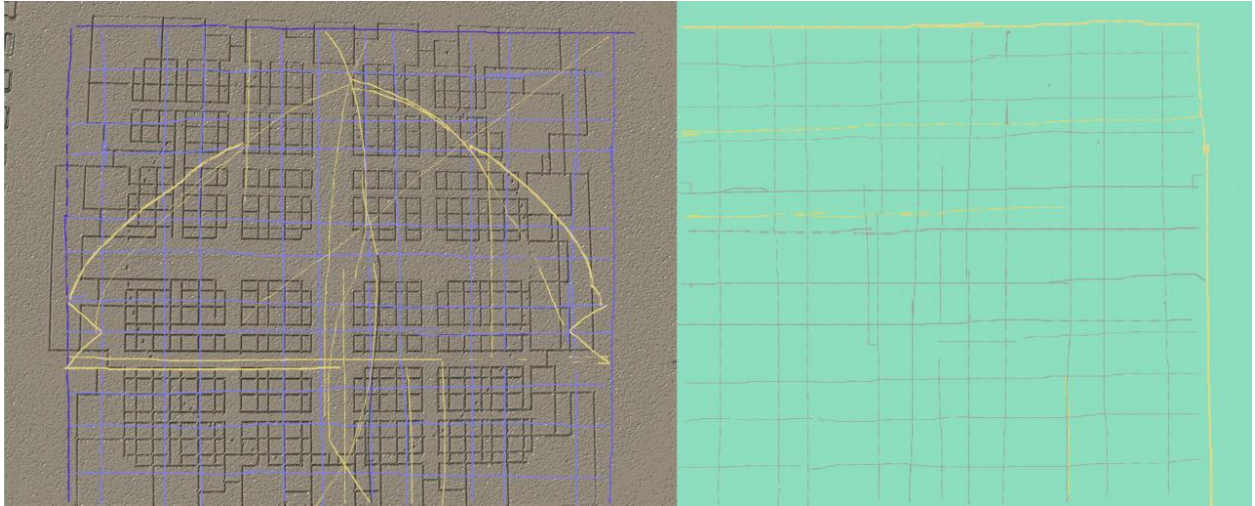
The Drawing relates to the Fano plane or projection map of octonion multiplication (as its rotations take it in and out of symmetry like a double shell or Conceptual Duomo as it were) which is posed over brackets of octonion triads, these are posed to a dimension length of seven following the ordinal tract of $.888 = 1.234567$ as the factorial under drawing the interesting aspect of which is these strings in reciprocal yield the characteristic ending of harmonic numbers ie $.008 .0073$ (also “constant “a” and accordingly one sees the series then as “stretched light” $.0064, .0064, .0046, .0037, .0028, .00218...$

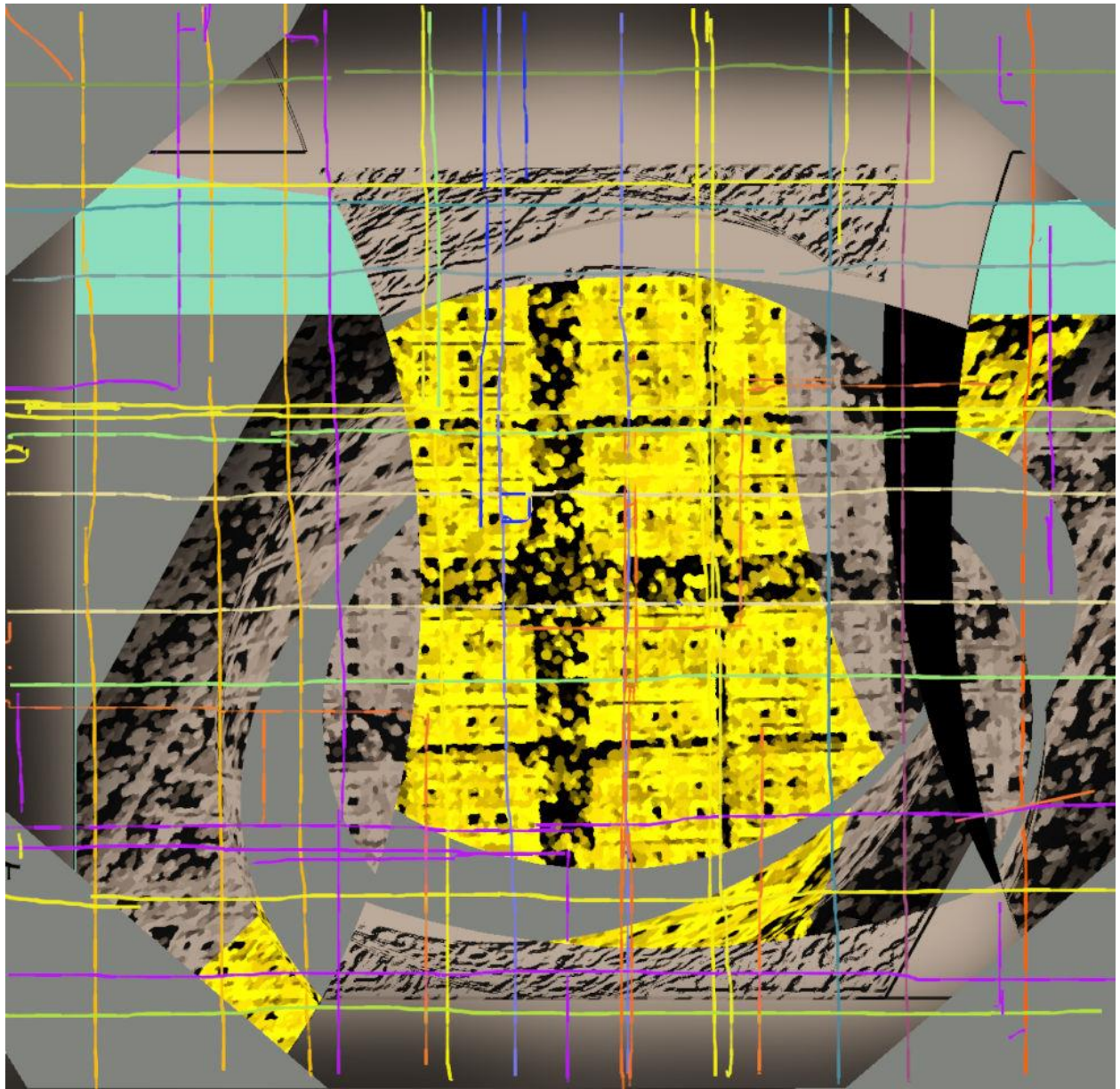
Duchamp's roto relief were constructed on a platform projecting the Fano plane and then constructing his spiral offsets of sine and cos origins into a manifest imagery contesting sound and image ie spirals on spinning records....I have turned to cubic diagramming of the complex plane and mode of split Gnomon form to midline (ie the square applied t figure and complement

divided half to produce half the square or pair of
quadrants to relate a square wave function uniquely
realized...



Rhebus Rebooted : Archi-“texture”





Alice Center Board of Passage Across Infinite
Horizon to the 8 Fold Transpose and Seventh
Pillar of the Beishan Critique or : cold and dark
energy with theoretical cross sections may advance
a primary relation of “a” to a theoretical particle in
which one sees the octonion denominations of
sets are the tensors

Alice encounters in a park space the large
chessboard covering a garden space and
diagonally adjacent a smaller of “life size”
normalized board. The form is that of the Greek
“gnomon” or “that by which things are known,
such as a carpenter’s angle or a sun dial and the
idea is the square applied by the larger to the
combined area has a side area remainder echoed in
the complementary area of the square field where
the small square now has that same arm so to

peak but on another axis of which its square or unitary shape subtracts thereby one unit, it is then the storied “brane” , in a sense Alice herself as observer, in a sense light the paragon and in physics “C”

What Happens when we move the smaller chessboard dead center? (where it will be stationary mass)... that is where we begin...

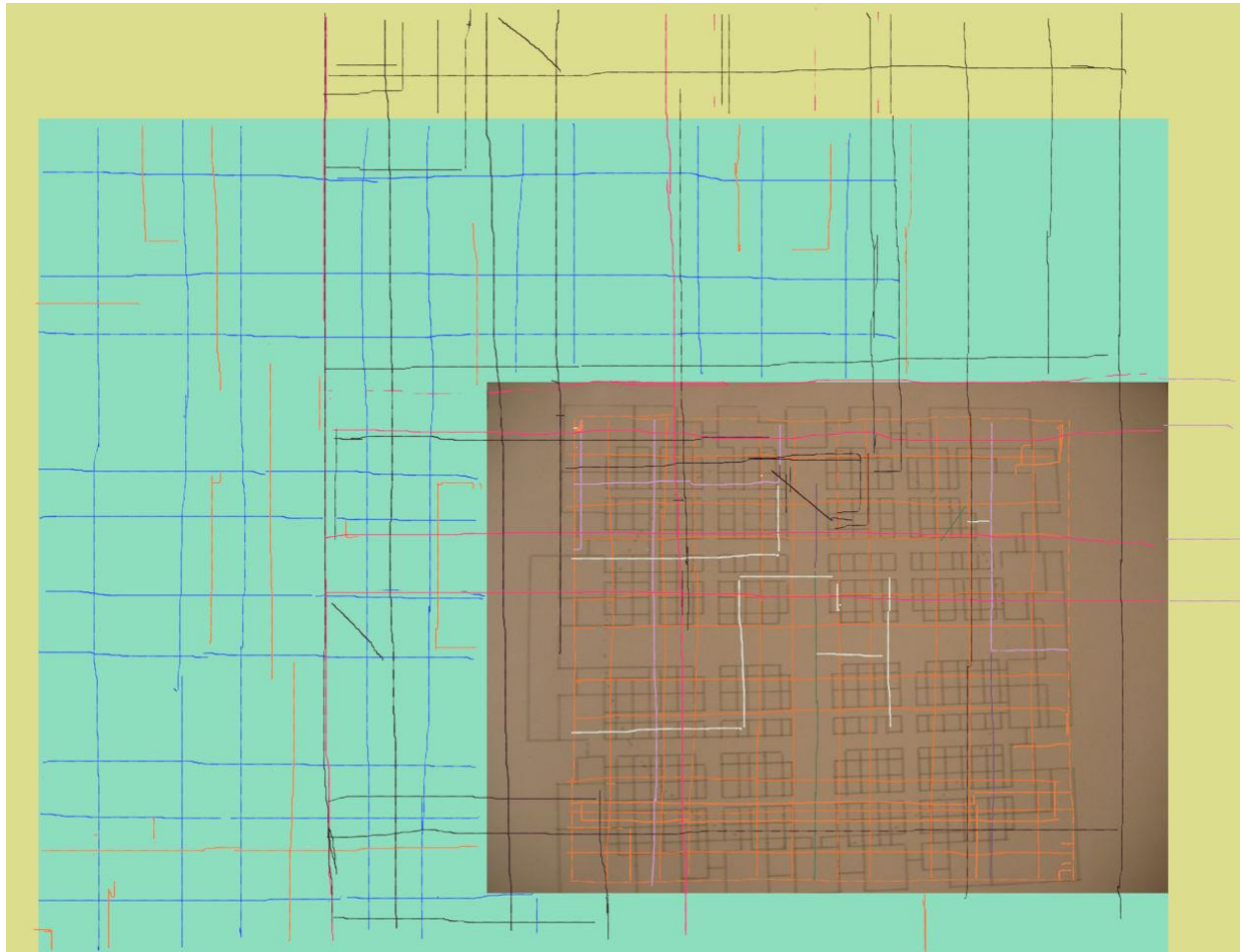
Concentration on that point devolves to an infinity, a singularity ... so far we have avoided singularity through our own ambling gambit in the ramble of which at base so many steps sideways shows our door space gambit and our overall path forward on axis then the ambit. The first stage of compressing the field while extending momentum gave us the mathematical division process and progressively shorter steps or arenas while across midline the reverse happens

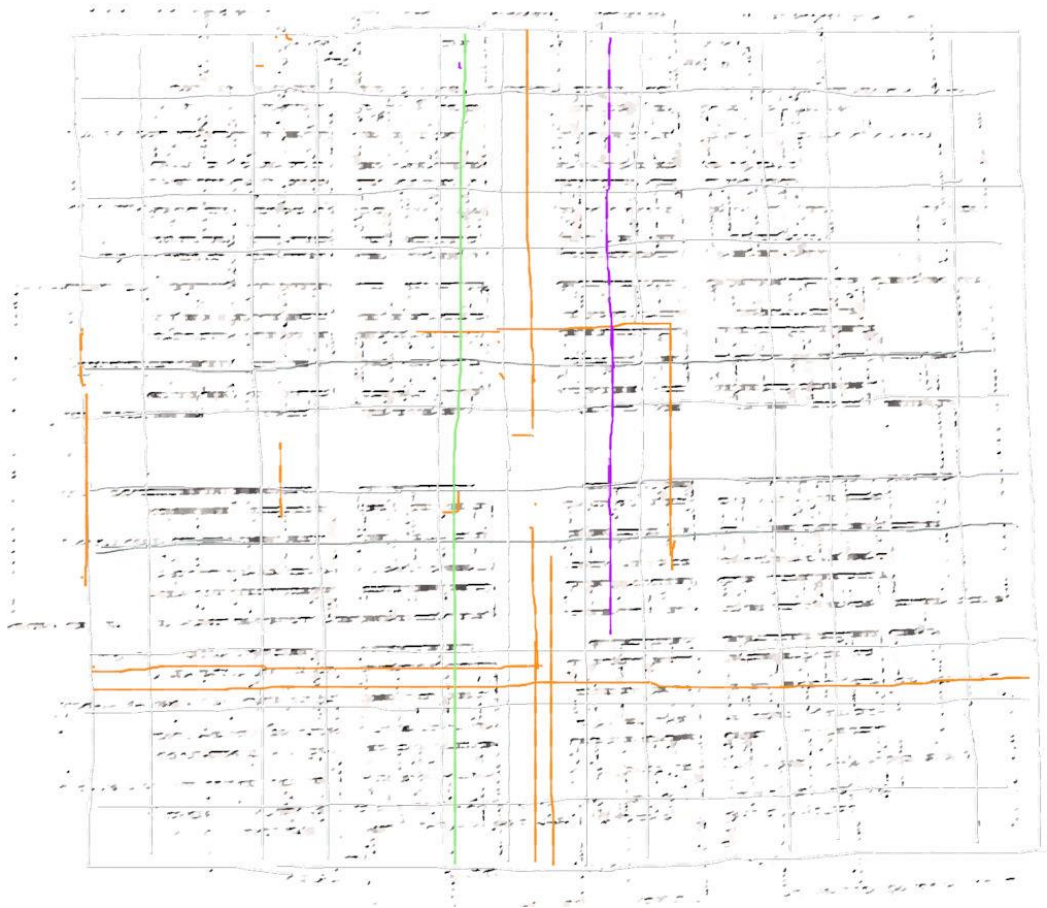
and steps larger arenas are the reciprocal clause of multiplication to division in which division encounters and actually outward flowing space while multiplication produces mirror images embedded in a harmonic scale of adjustments...The fact that the small chessboard arrives at opposite corners gives the realization that the two solution of equation across positive and negative parameters describe the estate of matter and anti matter, while the idea of centering the board is the Bayesian critique and in this regard the evaluation of the permittivity and permeability of the vacuum interests me as 1.112 in the prefix of Farad metre in the permittivity is related to a scattering of 1.112 coulomb the 1.112 posing a $1;1:2$ relation shows 1.1 seen from between as it were and so in my drawing the relation of 1.1 multiplying roots and

denominations of “a’ generated by the ordinal tract of the octonion is the modus operand... in relating to large number one has to find ways to refer to the information, one may find a simplification or shortening of strings, or relay bundles of arrows ie groups of operations become a unity factor and so forth, Cayley who was very playful in devising circuits of factoring relating to quantum approach discovered the octonion probably because the dual rotation of the highest even number as alternately associative and non-associative in its spin allow a view onto such slight difference as exist between say .127 which is a third part of the complement of .618 and multiplied 9 is 1.146 or unity plus fifth turn of spiral and then again .126 which is the repeating term of the octonion .888 as 1.126126 and squared the repeating term is a building block of the

Planck as it refers to a perfect matrix of 64 octonion mold, the differences then scaled to a rotation become easier to express and the drawing here builds on that motif. In physics the parallel might be differences in a Zeeman displacement built into the slight differences in rotation which may elect its complement in relation to changing factors such as temperature denominations over time space at the very condensed origins...

298q1

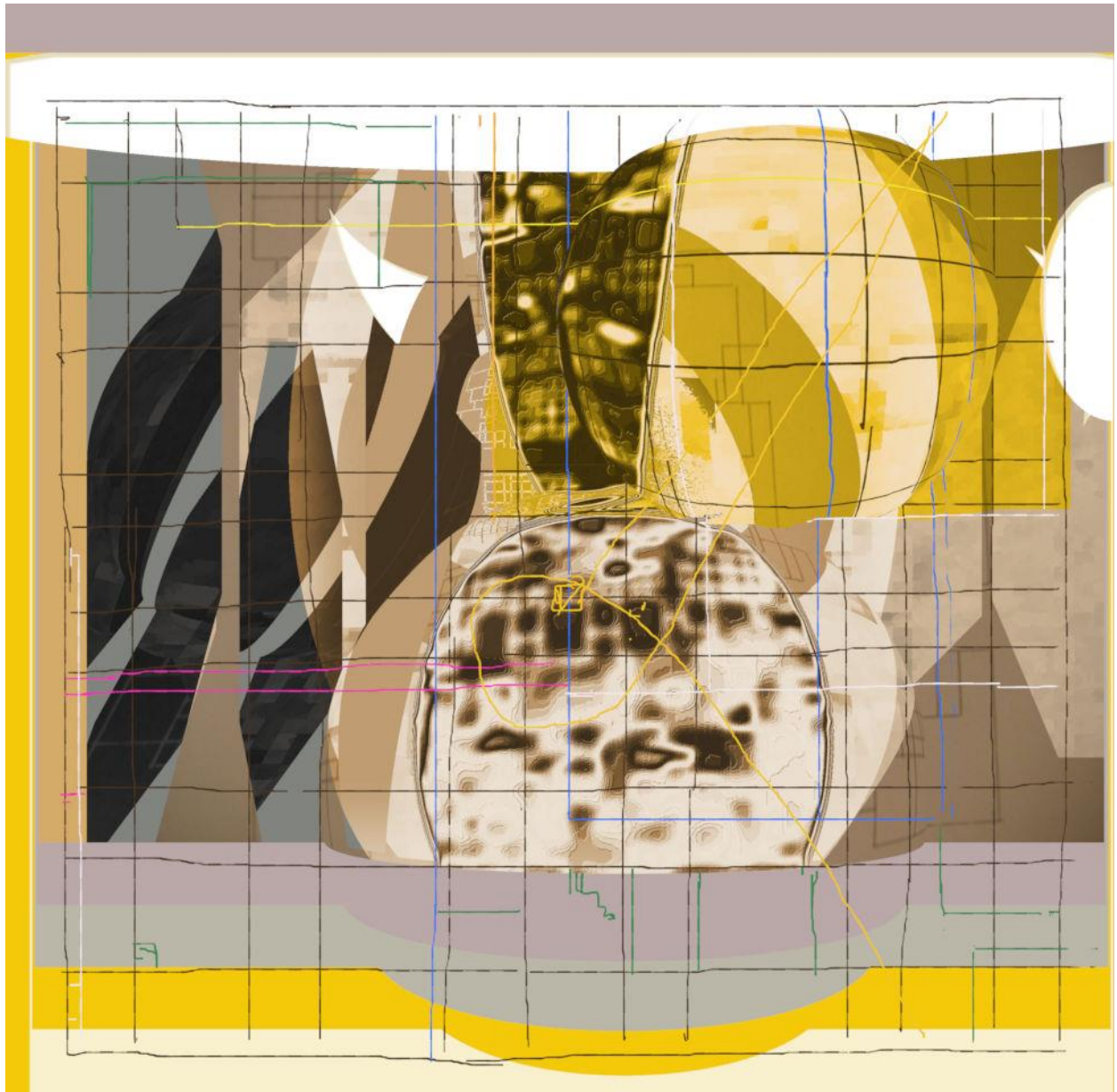


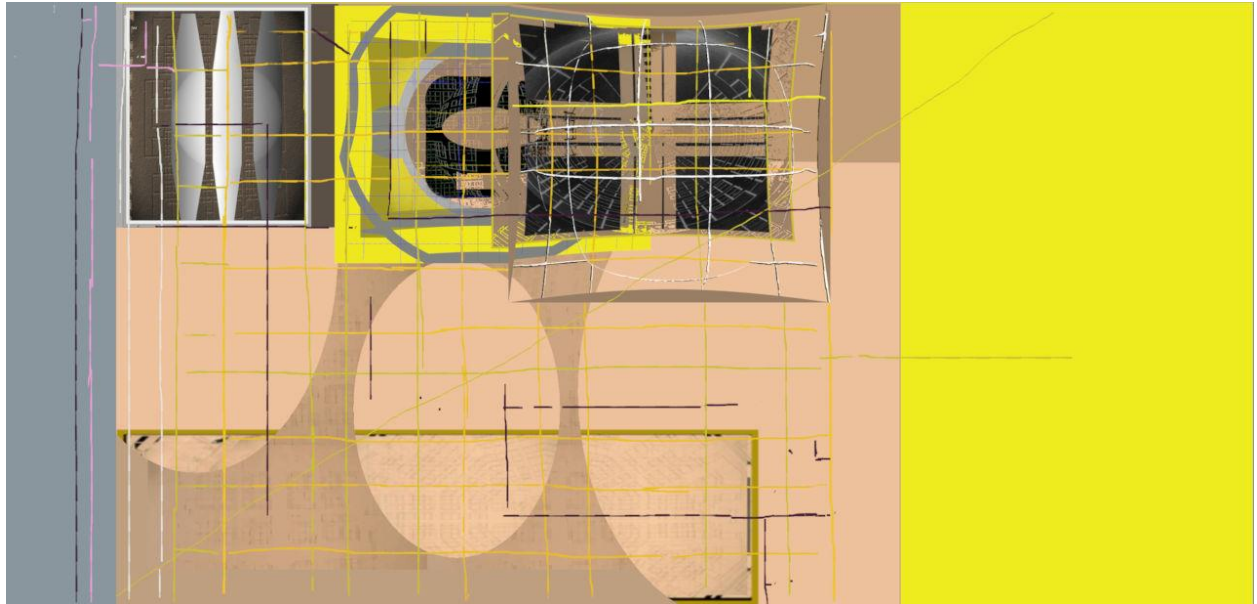


298q4

Illionth dimension of the Anthill

The metric of free vacuum space is striking in that .112 which h 10^{26} to it's metric is in O or unitary space the complement of .888 the octonion domain and equaling 1.126 of which the 1:26 ratio interests as the .126 region remainder is 7.927 in relation to the gnomon or square intercept of .112 as 8.927, to relay the transitions of dimension in order to express as in arrow notation the transmigration from addition to multiplication to exponentiation the equivalent visualization then is the cubic diagram across quarter thus raising the ante to express the slope as it were so in this drawing you have the veritable anthill or illionth dimension of the city.





298r3

Displacement Breviary: Olmsted's Fields Between The Strings

Smithson was fascinated with the Designer's removal and replacement of soil to configure Central park with a different frame in time thereby over the glacial foundations and the link I intuit as I borrow into Eakins skiff compositions is the apparent borrowing on his part of the park perspective upon the lagoon as an extension imagined of land to water of which in the background one sees the walls of the Park palisades quoted and similarly the drawings including screw bolt analysis seem sympathico with much of Duchamp's glass, along with which the stoppages in their odd tribute to Gorky camouflage seem the link shared with

Smithson later :mirror displacements... so in the drawing I use a mosaic like field reflective of that mediums use of bits of mirror...

I find it interesting to work into the mathematics then of hyperoperation properties stemming from handling large number notation but encountered first in Douglas Hofstadter's early book on potential of Artificial Intelligence before it became the phenomenon we meet today some twenty years later via referencing discursively his book Goedel Escher Bach, an Eternal Golden Braid.... The theme of which focused on recursive structures, in our near environment for example we see the boatmen in our painting with bandana "scarves" in relation to the "skiff" of which the pun is formed on the

root “skhar” or Akadian “rhythm of making In general then the pun (how I-sophmoric the isomorphism -eh...) or the rebus such as turtle dove statue- are the domain experimental, introspective, theoretical literatures at turn of Century fronted by Joyces recourse to the Sanskrit underpinnings of European language, Pound’s Simplicio-Complexio, Proust’s introspective specters of perspective, Carols mathemes, even (or rather-particularly! Hans Chrisian’s “Bottleneck”....

All then Show the migration of language to rhetoric to mathematics which Escher fronted through Duchamp essentially and Penrose distinctly forward authored on both accounts. In the Geodel Escher Bach the stacking motif of rewriting equations to take in the

graduation of means as dimension across
respective additive binaries distributed to zero
and one in definition to then multiplication
and division strata continued to factorial,
exponential and wraparound limits of the
modular as recursive give then the inward and
outward spiral motif linking the combinatoric
avenue of marking to post script and subscript
the eventua composed of sine and cos,
exponential and O notation....the constants
and recursive -discursive moods and modes
field dependent and field invariant upon
warrant exegesis in narratives of contingency
and exigency...In honor of Bach, Paganini,
and the climbing staircase you notice I always
direct my notes first to Hilary Hahn who in
our day seems to understand these things

best... after all this is the Webb Age, an odd Renaissance in the debacles proposed all about our daily view of hyper mundane reality and its calculus to come for better or worse...

h

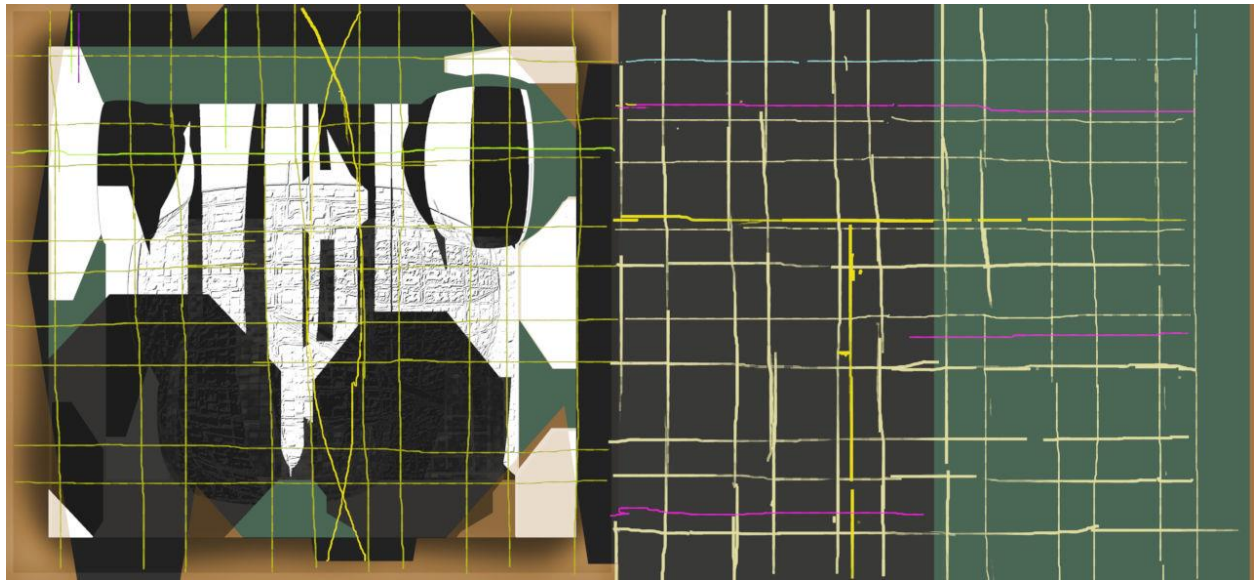
?)

298r4

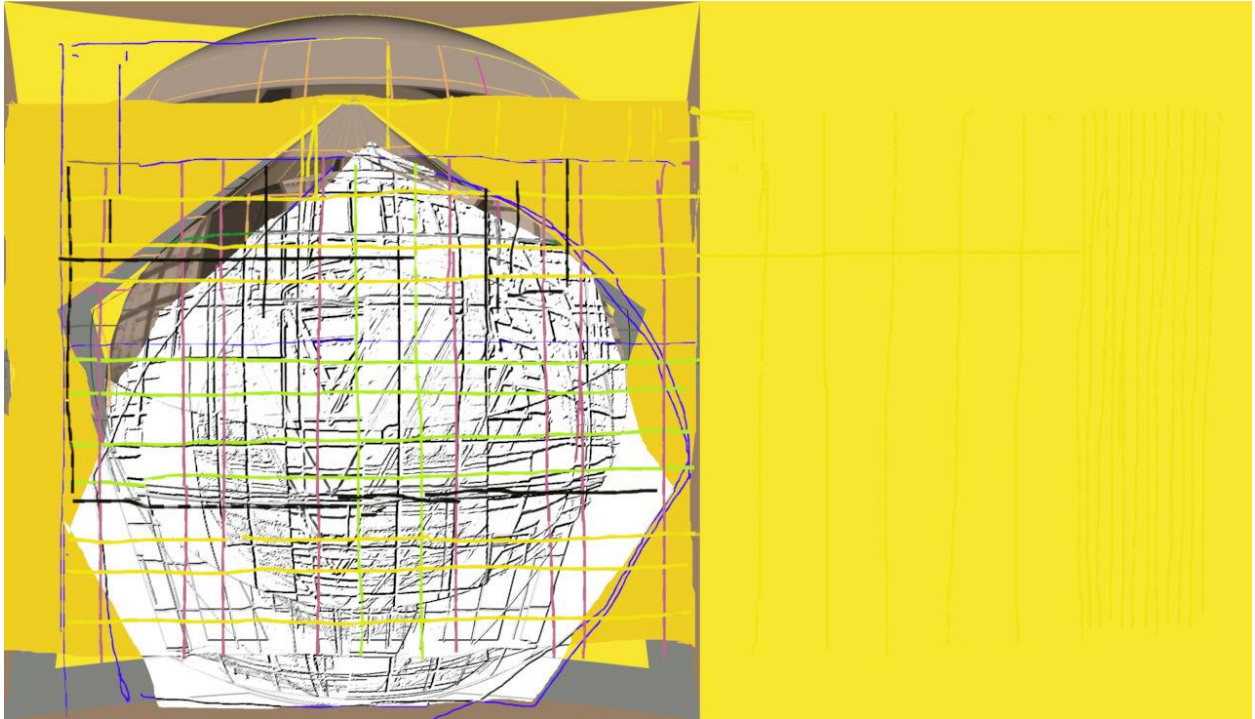


The Conditions of Gamma

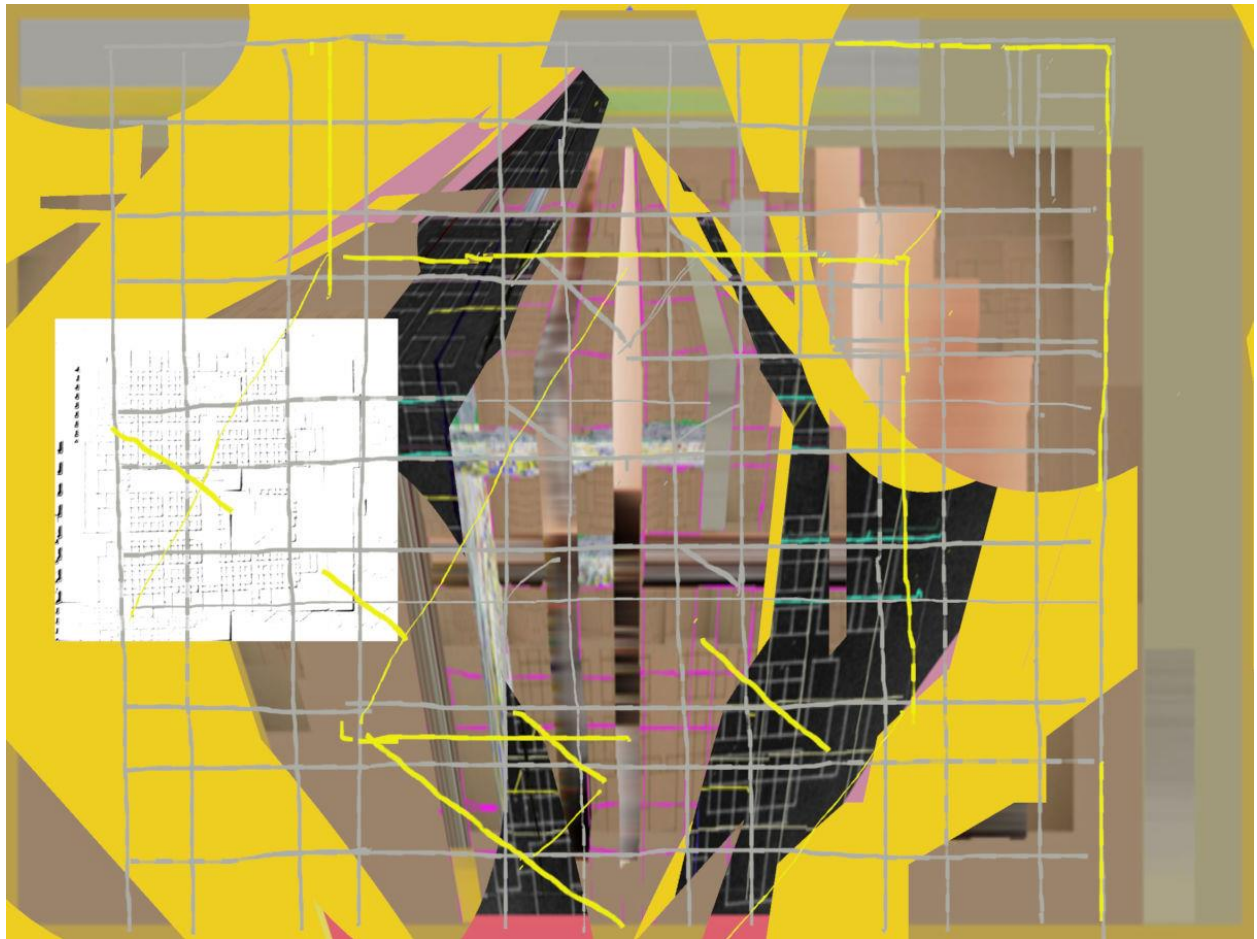
The mathematical offset in the form of valence has a particularly simple and profound note in the overlap /underlap motif of “Morgans Law in the context of “term rewriting systems”... the familiar term from Kant of “the conditions of experience are simultaneously the conditions of the objects of experience are a term rewriting of Morgan’s law that the complement of the union of two sets is the same as the intersection of two sets (ie I observed this for myself in that for example the square root of five within a rectangle leaves a mapping region, the same as the two complements would overlap, similar to the way an oblong pad of paper seemingly short a square unity rotated is now to the same degree greater , ie the reciprocal... Heidegger gave his own rewrite to Kant as “the being of being as being”.... Redolent to the interest in physics of potential wherein the forms of gravity to that potential are likewise a “gravity of gravity”... all in all the nature of nature as it were...



298s1

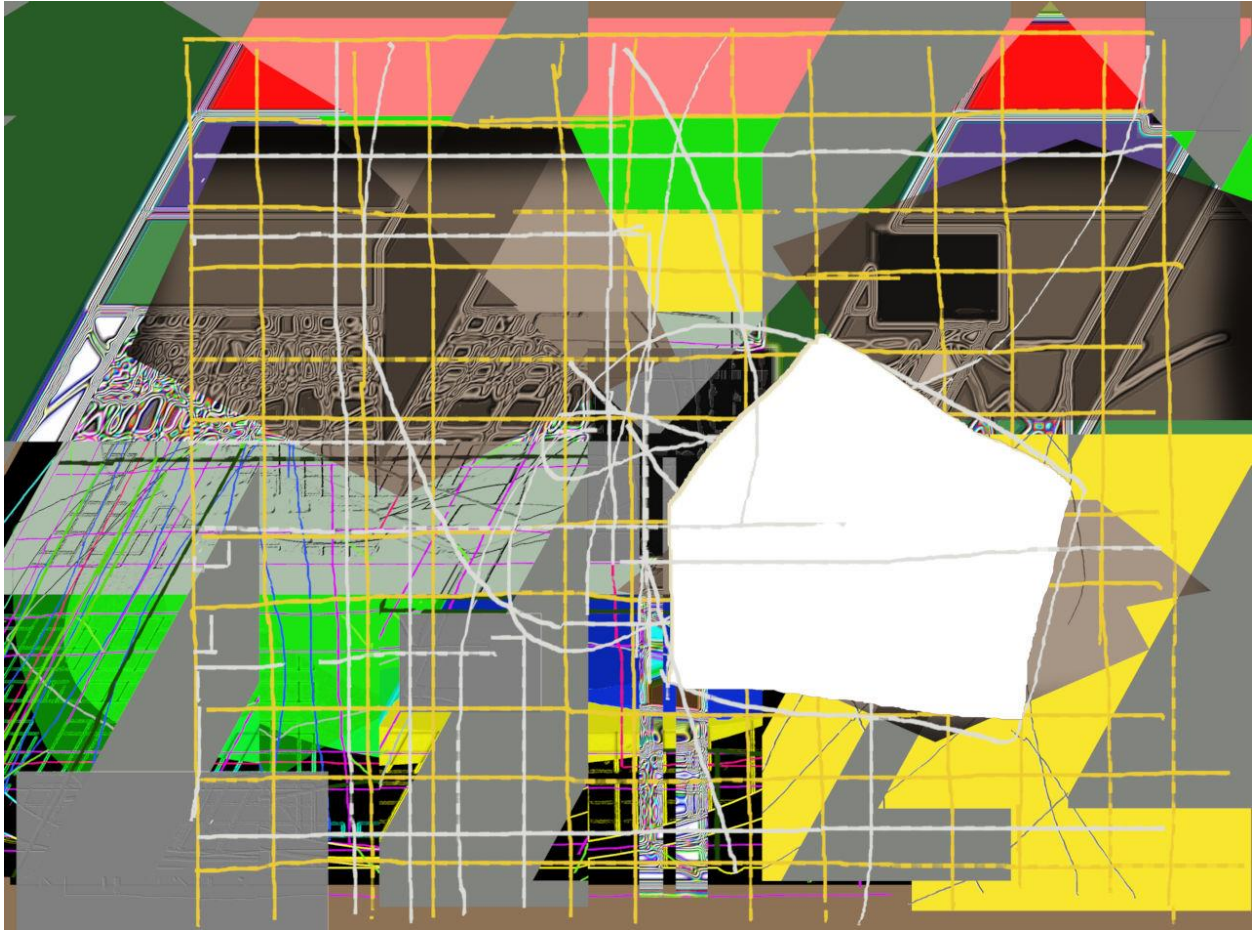


298t5



Light i-Igloo Penta coordinates iglugluwe

All in all in other words taking a Q from Zeemans early Conceptual exhibition of artist igloos the i-value in also the mathematical Zeeman disjunction eliciting a gamma function towards factorial representation in complex space there is room left over as I ponder alternate sized pentagons rotating a nonagon cornice to view here the essential diagrammatic for posing summation series triads in the Beth ansatz spirit of alternating phasings over square wave function in their gaps as quasis local space in mode transfinite recursive order and outreach to Maurizio Catalan as it were and a note to the HoltSmithson Foundation c.o MarianGoodman galleries as well....(this is not an apple rather elevator appellation)...



298u2

Drawing In the Space of Time

Gamma of the Inverse Transfinite

If the diagonal of a rectangle is its root to extension (literally, as its square built upon that diagonal and this is termed “pressure” or K .. then that inflection of a circle inscribed the shape as oblong is the sign of the cross section, and this alteration of a masses cross section is the variability of particles in physics created in matter and anti matter terms where there is conversion to pure energy via the famous formula and because of this the circumstances of space time in variety altering their own pressure on the product are what is meant by the “unknowability”.... Mass as measure of equilibrium is to centers and for this reason π emerges as original operant over the numbers of perception two and three insofar as the ordinal numbers as a ring relate the $E=MC^2$ in simple form to the more complex denomination of momentum and the immense energy required to move from that equilibrium of strata of which the square

roots in their ring are at midline square root of five and pi respective $\frac{1}{2}$ gamma relates to midline and factorials over complex space in that $\frac{1}{2}$ gamma as square root of 5 is also .236 or fourth ring of spiral square of which three times its own unity and one half its double are a three fold plus then.1416 thus 3.1416 also Pi. The square root of Pi divided by 5 is .112 or vacuum permittivity E_0 ... The ordinal extension of the Octonion as “Big O) or the simplified root viewed from the ordinal reach of .888 as 1.234567 of which Pi squared as .101 relates to the denominations of the characteristic numerical suffixes which are the grading of “a” ie. .0073....0064, oo55→.0028 thus Pi beneath a square wave cycle generated as .126 in series squares to .0156 the matrix 64 reciprocal nominal and root of Plank via relation of square root of five as .56 also .236 or fourth turn of section squared and divided five vacuum permittivity... of which added .126 and .0156 as .1416 link the continuing wave cycle again to the embedded pi operator generating the radius from cos.

The general idea which interests me then in my drawing is the combinatoric nature of term rewriting systems...

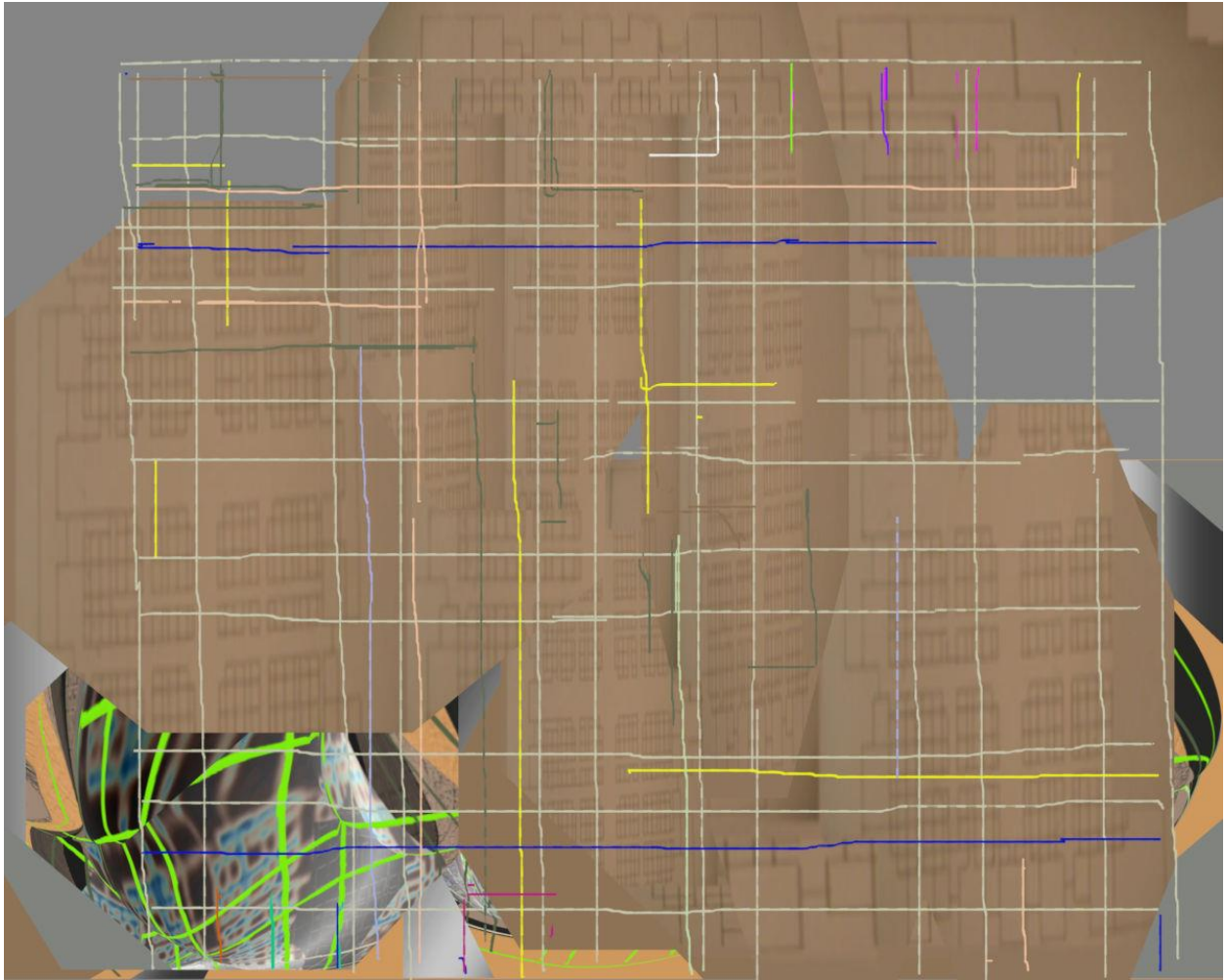
298v2



Imaging Magi Mt...

As over those grades of lava Climbing Mauna Kea at age ten I was thereby gifted the view beyond the Kleck, i.e. the view prior the Kleck observatory which the drawing seems to grant a legacy view...

The drawing otherwise is a kind of thought experiment i.e. rather than viewing the universe through baryon matter and mapping presence of dark matter while mathematically relating the vacuum and conceptualizing the Higgs could the view be reversed and seen inside out- other end of telescope and time?



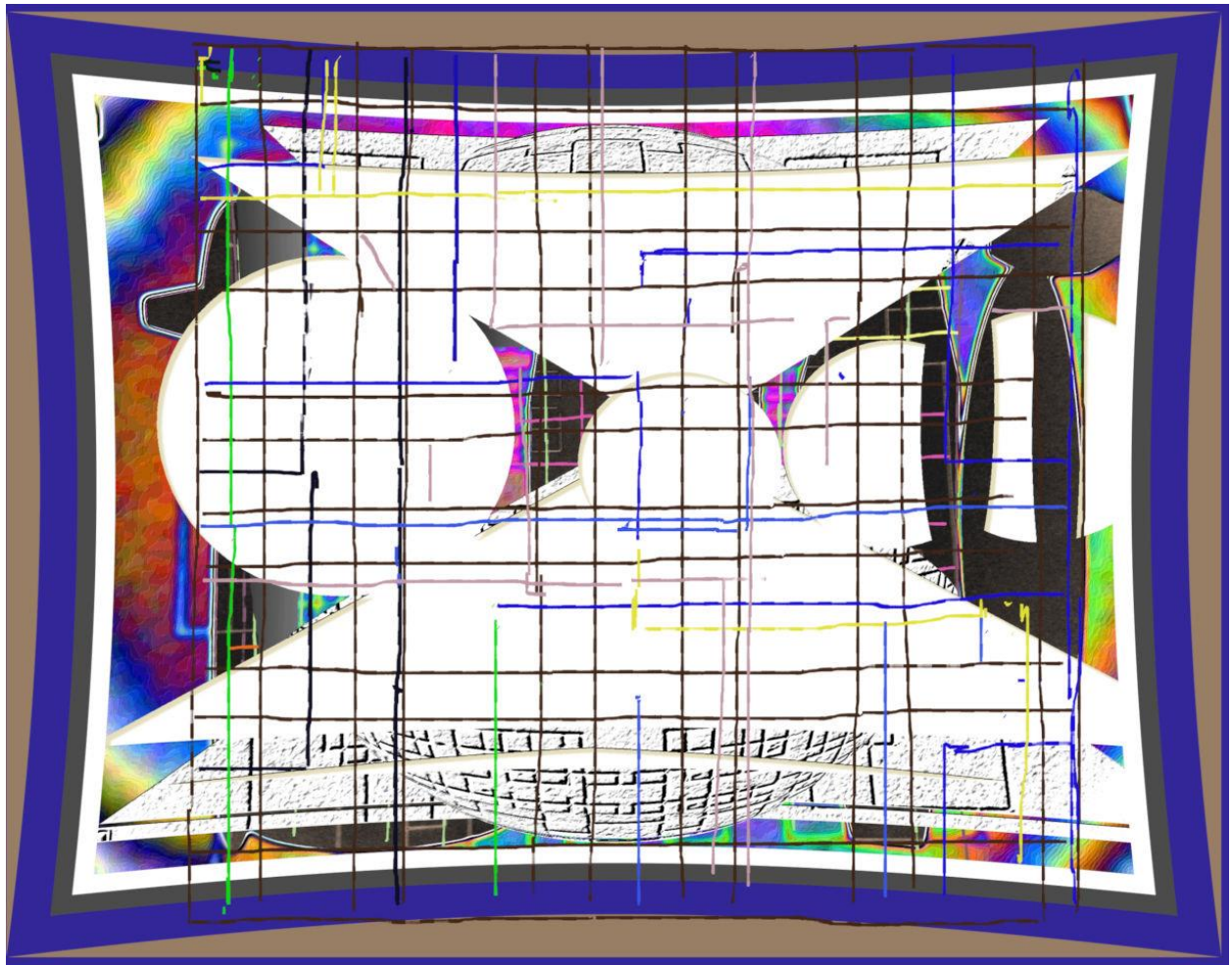
298w1

A^{transpose} System Rewrite of GEB Art Mathemes Gⁿ=String

A favorite recording of 11 hours of Paganini playing scales up and down, in major and minor transpose is similar to the logic of the Forbidden City in which travelling and tiring along an axis is like climbing a mountain of which the return seems faster and in spirit likewise of calligraphy in which one feels brush climbing while raising and vice versa...Goedel Escher Bach (Hofstadter) gave a mathematics to art gambit on the Carol extrapolation contemporary to his (Douglas H.) decade of AI writing and in a cacophonous spirit of sorting simultaneous recording such as binary black holes in tandem the route offered in the study

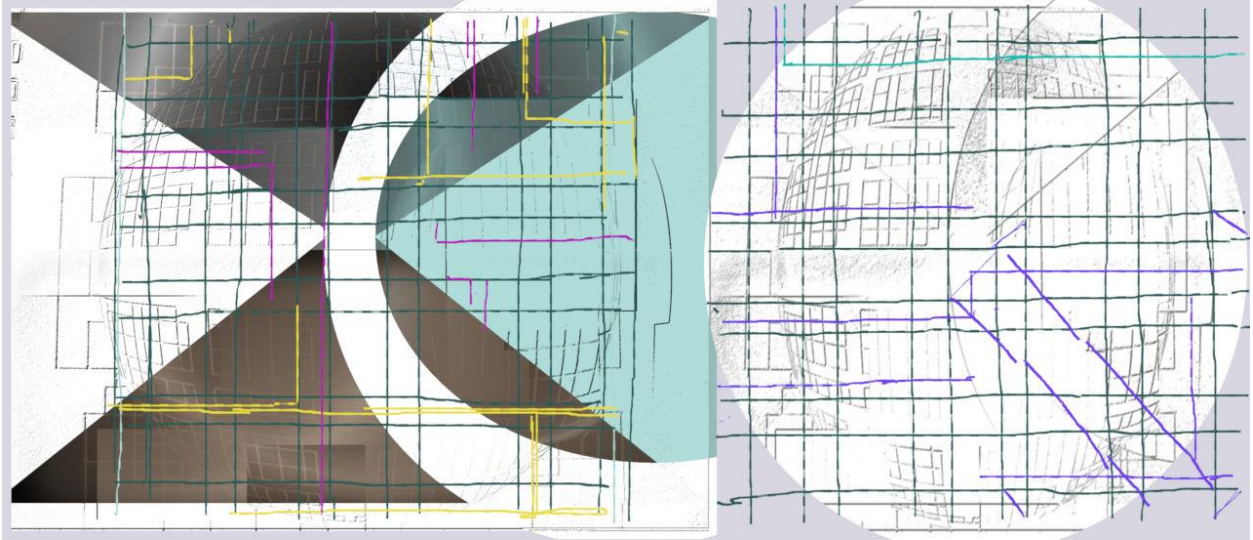
<https://journals.aps.org/prl/pdf/10.1103/PhysRevLett.131.131401> Dias, Gibbons, Santos and Way

involves a similar harmonic of relating flattening of cosmological space by extreme forces as something like Smithson's enantiomorphic mirror in which there is an alternative reverse schooled perhaps in the thin material realization of the proton like manifest of the vacuum energy borrowed as force into debits or holes in material ; by which the authors similarly propose the flattening is like N^i in that the vacuum permittivity links the black holes. One could see this as the inverse of long scale binary star orbits in which the energy seems to condense a return momentum as in a LaGrangian...In the drawing I have inverted Smithson's 'Pointless Pyramids to a center meeting in which there seems then an opening to parity violations where the ground may be graded between vacuum permittivity and the architectures upon it...



298x1

World Line String: $7/8$ measure in music in relation to the mathematical octonion is something I notice in a phrase Paganini repeats which seems to follow the pattern of the sides of the violin raising and lowering pitch while counter transposing value in a pattern basically revising Bacharini who for his part played violin repertoire on the cello, in his way a Occupational Violinist as he was in this clause filling in for violinists who were ill on tour , his version of Duchamps “sick painting” as it were... In the drawing I am interested in the premise of Gamma in relation to the kind of complex space Paganini seems tracing on the violin quadrants in which simple dropping a note in the octonion 8 fold actually is relating a “square wave” ie the complementary areas structure their gaps as reflective wholes which the series then counts in the diminution by which the summation series forms multiplication as indeed in patterning multiples forming those as “reflections” become a modular harmonic and reciprocal form and fashion.



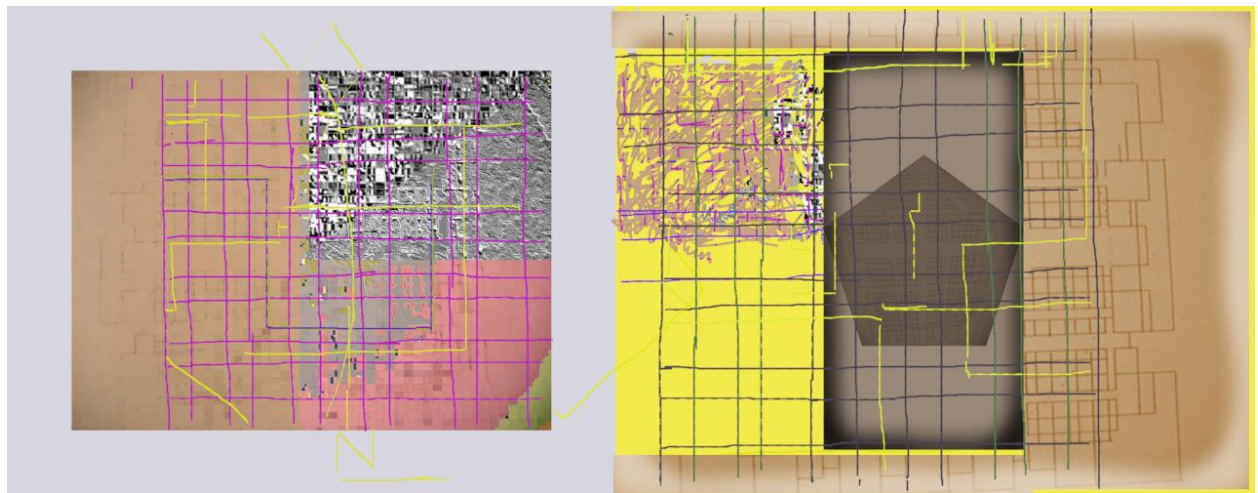
299a1

Mirror Rim Displacement Rewrite 1.

Art related to photography then again follows the patterns that generations of photo technology each time are influenced by art, from the albumin relation to Tempera, silver prints to silver point and the split screen experiment, dyes in photo processing and so on down the line one might consider then the generations of photography filters in the Webb Space Scope process as reflecting to origins which Smithsonian's Mirror Displacements touch on but can be specifically related through the geological ambience to parameters formed in technological outreach in the Neolithic age (whose robust economy and standing monuments at worst may be all that remain for future aliens to discover about our history except the Webb Scope) and the human chains passing stones from river inland then to animal driven carts to locations increasingly mapped to the stellar sky for direction sets in motion what hopefully may be our continuing civilization...In the drawing I have used a kind of excavation process

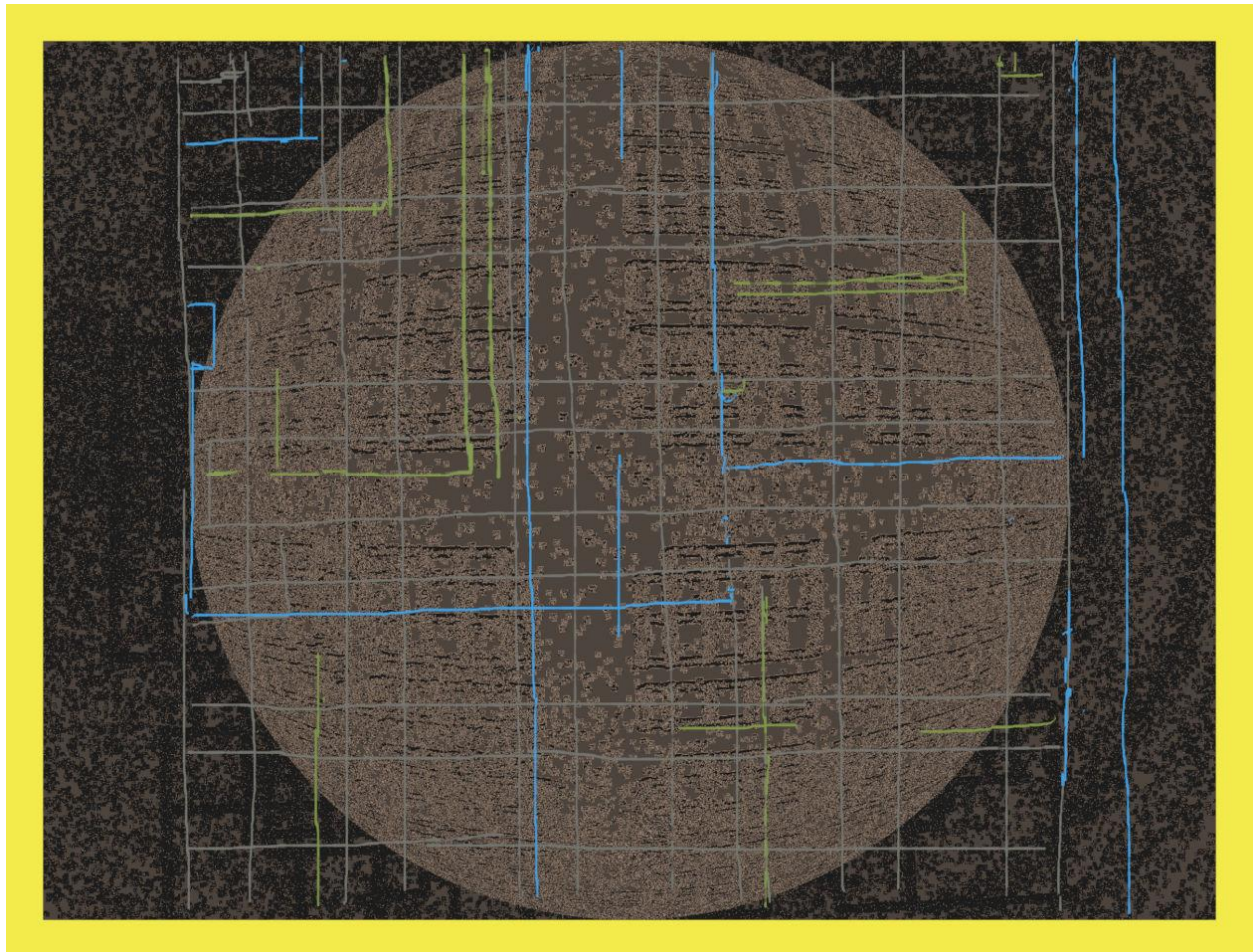
through photo modes in the context of the laser light or plasma which is the cyber drawing tool as well and to this degree the mathematics of orientation to square roots and factorials devolved to a complex plane and LaGrange horizons extrapolated to black hole and cosmic analysis the question of the plasma is for me that while universal contraction and then expansion (rather than explosion) explains the uniform fields there remains an original question as to the black body radiation of the Pre -cosmic dawn, which is in essence a kind of black hole... how this bleeds out into a reionization means for me that collective fields form in black body space in a mathematics of hyper dimensions. In the drawing I am interested in the recursive rewriting of dimensions built on slight differences in magnitudes of progression creating wave extrapolation upon the value of free permittivity of space as .112 upon its metric which as complement to the octonion field .888 generates at five fold the reciprocal of Pi and this as gamma of 1:2 brings a sense

of genesis by which the progressions in the cultures of manifestation are themselves less bound to perception than they are to their continuing manifest in which the history is always in as sense very present and still happening thus the paradoxes of quantum thinking are an education towards that realization in process...

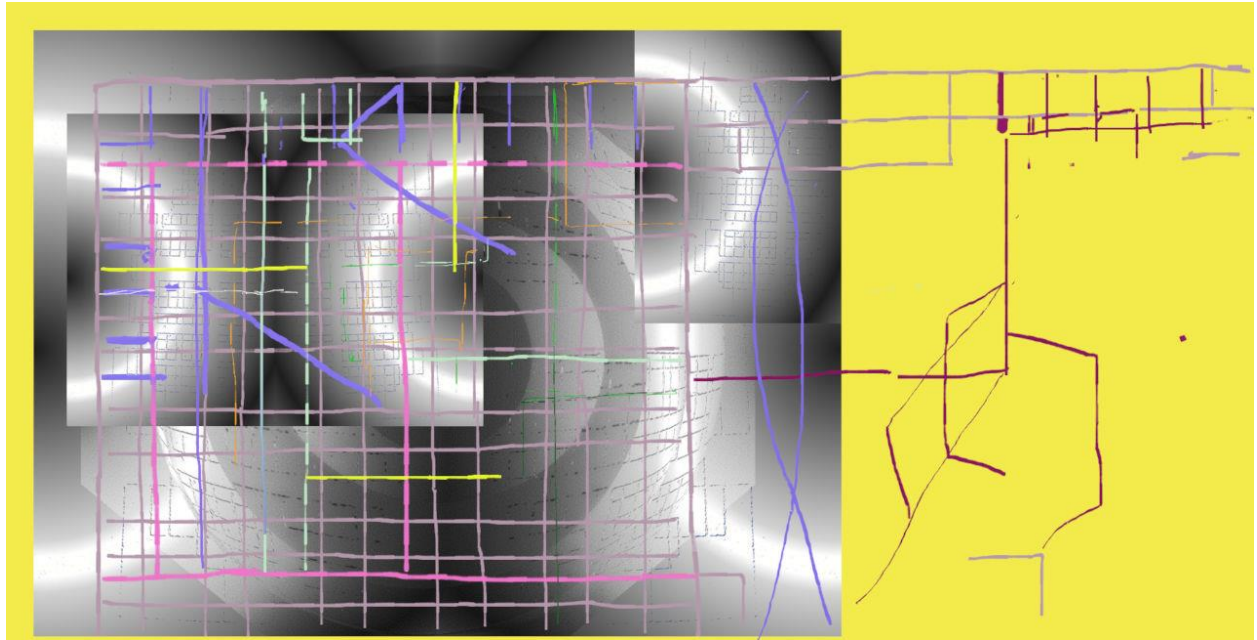


299a3

Swann's Little phrase I am going to say is Paganini in triple form complexio rhetor embedding of scales 5,6,7 as an art and language analog and recombinant like two friends a cat and 8 eyes on an Alpine Lake and concentantation in a muscal phrase or a long time ago two Danish sisters in the Vicars keep split then over Fredericks keep and time tells the tale and art is the scale cats keep up along the way...who goes there?



299e1

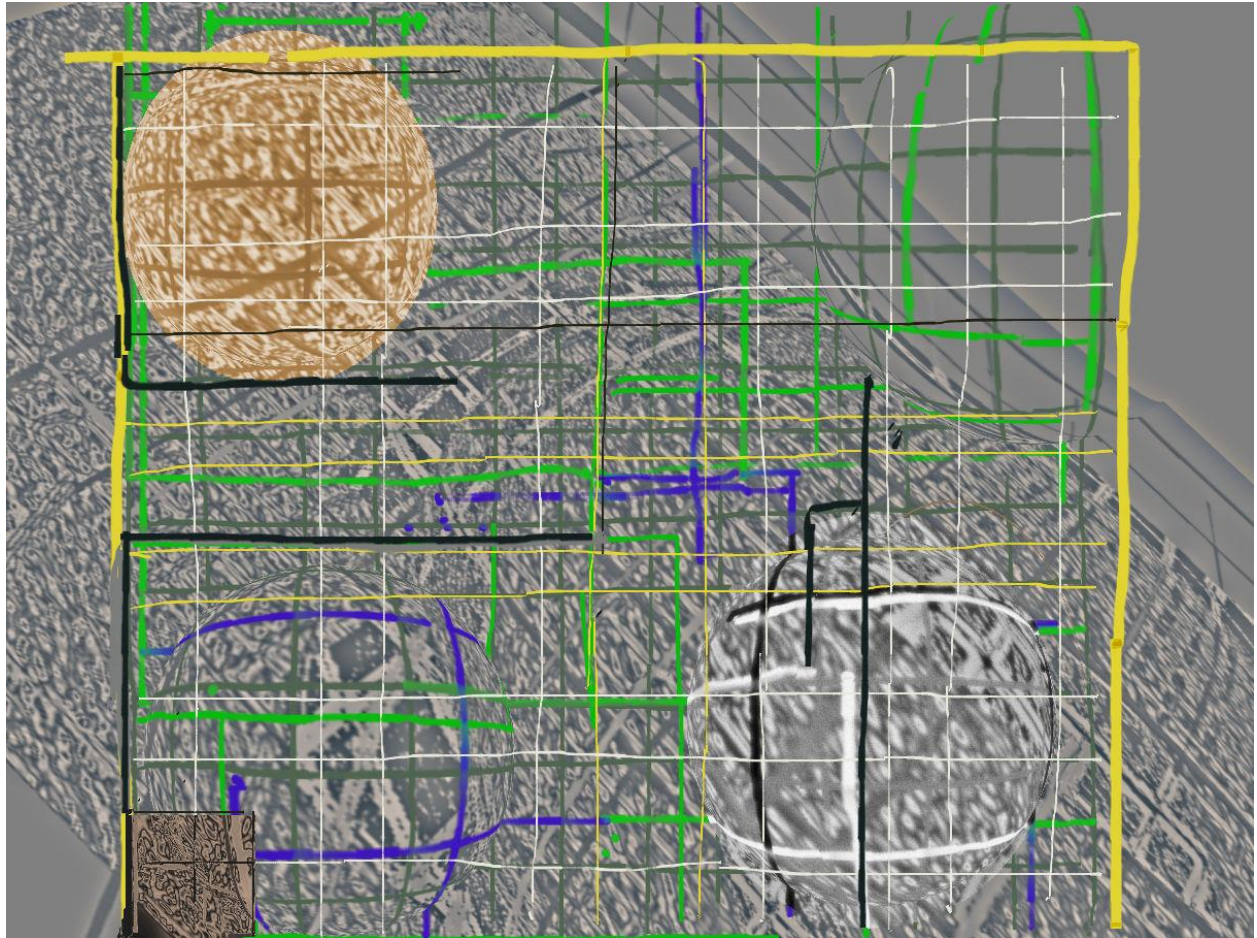


299d4

I was noticing on MediciTv Yehudi per Beethoven changing the
world line of the Paganini dadiottda da →di autidiottdeda to Ahdi....
Shades of audi rhamma audikrisna audiaudiati ai in the audiology of
the ideology of shall we say Dada?...

Rewriting the Draughts Board

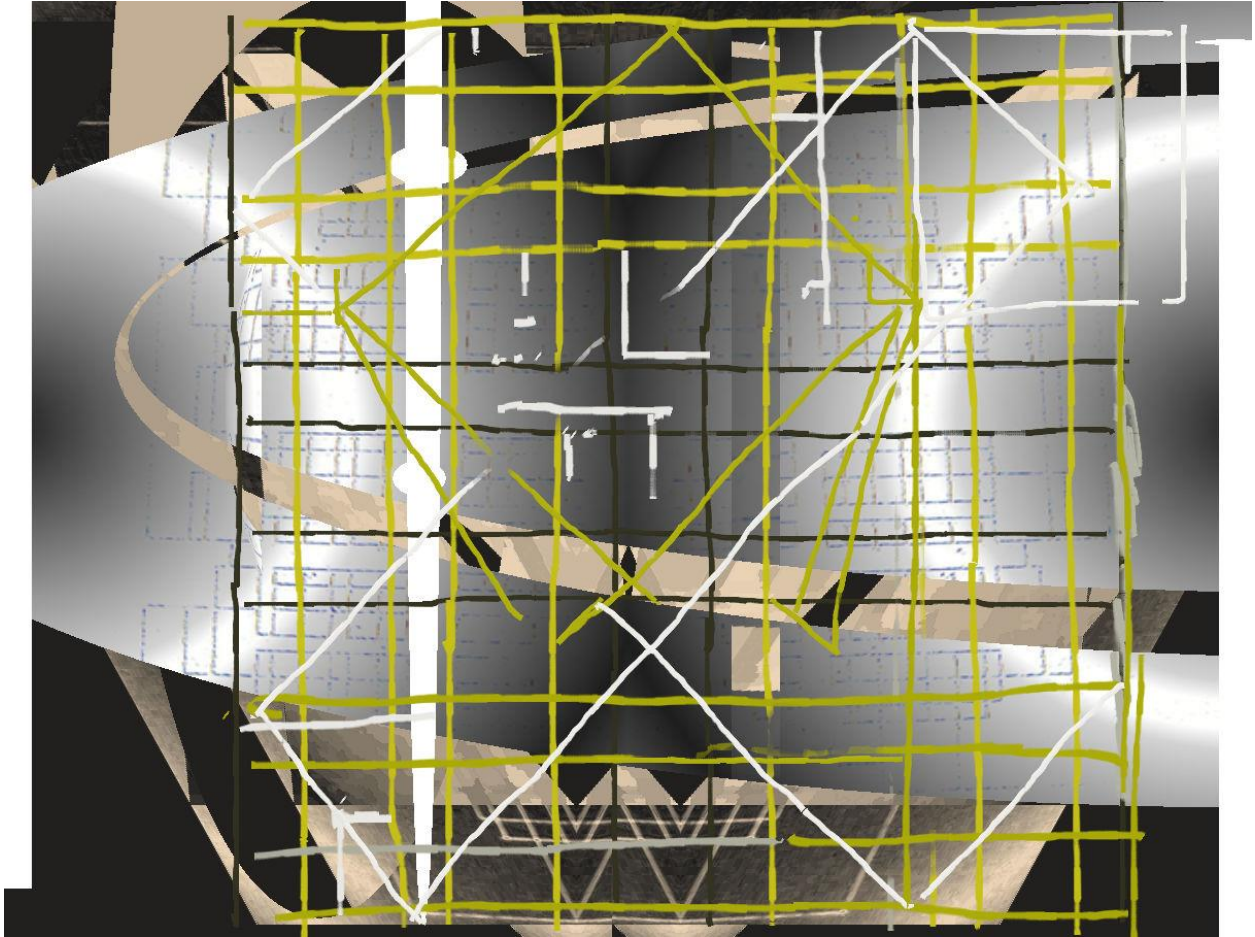
The embedding of two and three as the numbers of perception within the root expression by which the square root of Pi is five times .112 the operant of the vacuum permittivity is if doubled and its decimal is taken to its complement that complement will equal the Feigenbaum constant or bifurcation series relation to gravity in the sense of that overall centering...while the square root of two squared to equal two and added to its complement divided by three will be 3.1416 i.e. Pi.... I have given a feel for this embedding process by structuring a kind of glass like color charge plan as though stained glass embedded in glass block while raising a ball like increment as a term rewrite system of Minkowski space by raising the ante of the n dimensional level in this version of n dimensional chess...



291f7

The Drawing implements a recursive image of horseshoe and racetrack as a gambit visualizing the intuitive track of early quantum chromodynamics (am looking at 1961 paper by Murray Gel-Man where from the outset the offset symmetries of Baryons and Mesons create pseudo scales which map to an eight fold as non abelian structures recursive to the Su_3 symmetry group meaning it possesses a third rotation in which the symmetry offset a Hamiltonian or statistically projected rotation of the pressure diagonal is reconfigured to smaller couplings in high energy scales. In the drawing I am visualizing a parallel between Morgans Laws or the valence patterns which map in overlapping constituent proportions of part and whole... in that regard one notes then the golden section at its root .788 shape divides alternately in halves unity plus square root of three while then rotating to alternate program by which that form becomes as halved visualized again as twice .788

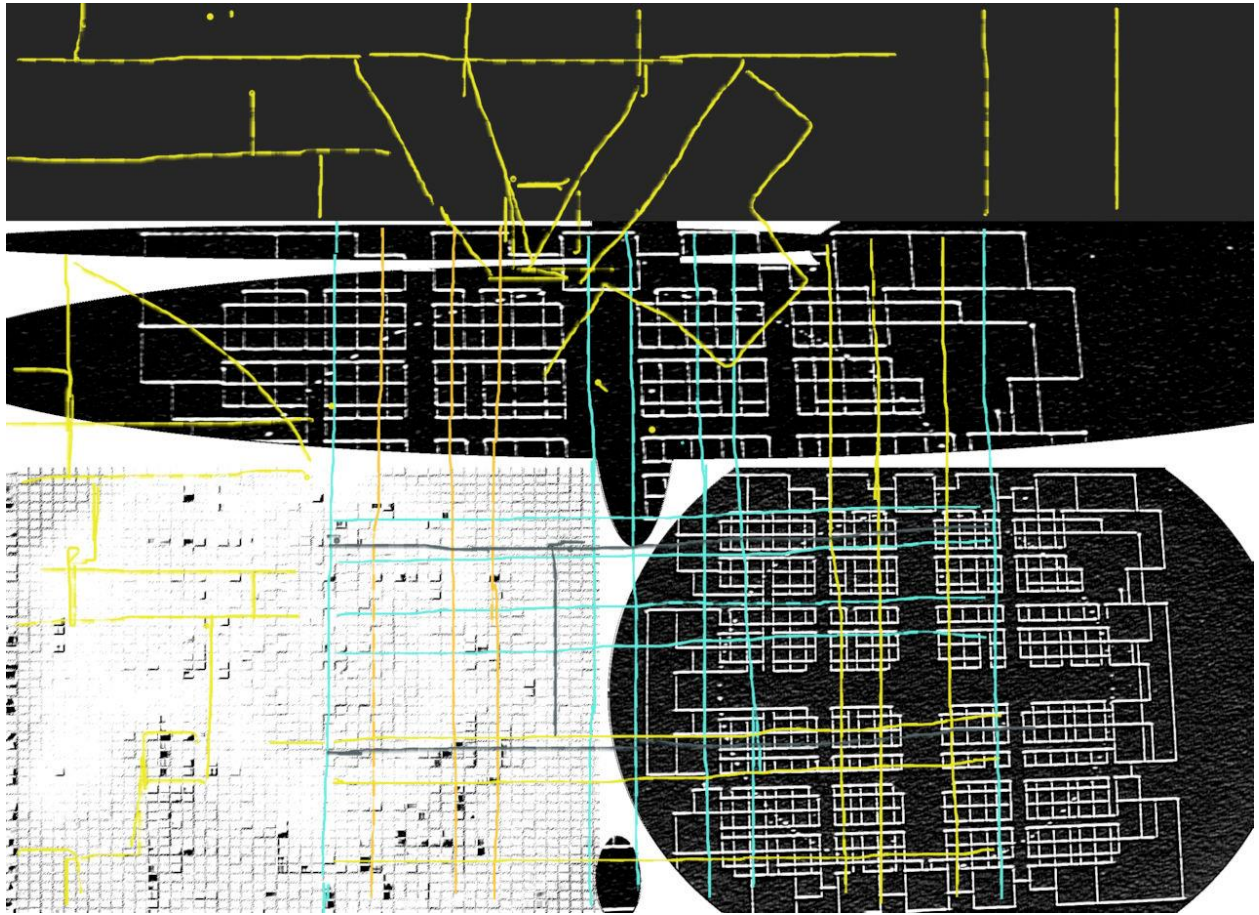
299g1



Art and Language Swann to Savanna in Art, Music, Architecture,
Rhetoric and Physics....

The sound values of the formal Creole Created of
Sanskrit from Greek as the original art and language
foundation were coded not just from the drawing verbs
to rhetoric and mathematics but also the sound
harmonics to architectural harmonics as exemplified in
the Gibbs Surround arch form as a kind of all around
synopsis... The “little phrase” Proust endows Swann is
in company with also Proust’s screen of events not the
nominal impressionist canvas but rather the slit screen
scientific experiment (18c!) which had also laid
foundations for photography via silver print from
silverpoint origins motivating that trace work in the
science. The familiar Paganini actually must be this
phrase as it places the Greek word for being eoti with
the Sanskrit word for drawing in the sense of bearing
up as atavah (ie words like savant or savahah) and he
scales eoti-adhiatavah // adhi eotovah with transition
formed either in shortened or lengthened spacings of
eioti -ioti- eahtavah // ioti eoit iotavah... The Greek

presence in Guandin art also affords a similar harmonic most nearly comparable for our purposes with the Avolokadsvara image (Bodhisattva of Mercy-the one who listens...) which we have as a system rewrite in Michelangelo's River God motif become of course in Sistine synthesis "Adam".... In physics the bequest is to the model of the modified pilot wave in that the approximation of values may redistribute the energy of the wave into new sub-forms adjoining different levels as a language of intercession.



298g7

Drawing towards the pair of Hubbell' metrics as codefining space to vacuum permittivity in conjunction with light metric as differentials of an embedded dust to fluid anomaly:

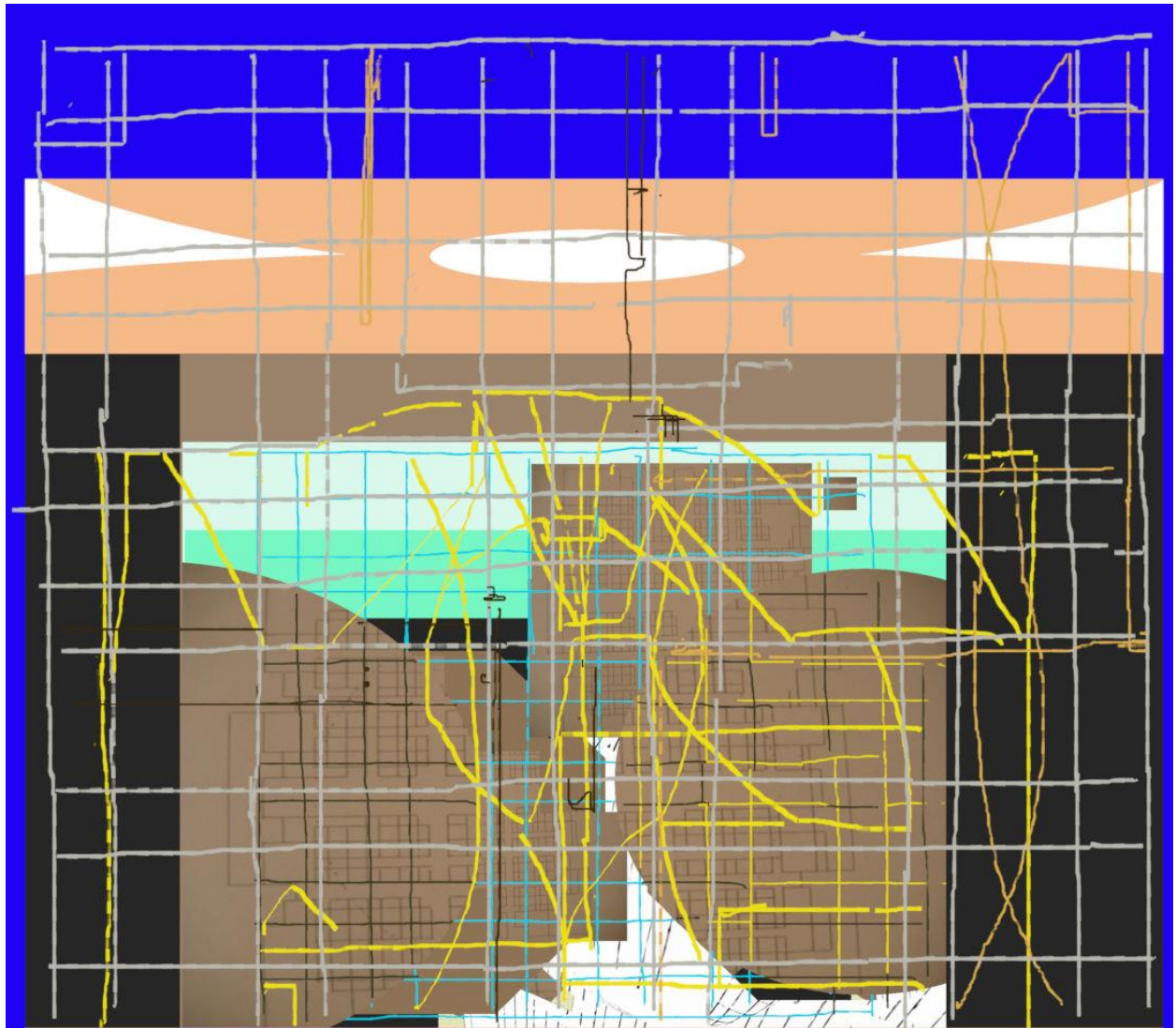
: Cepheid Candle Metric The structure of "a" on constant shows in 73 as in the series .0073 .073 .73 .703 .7003 where the zeroing shoes light as observer and zero in equation centered thus signatory of resting mass consistent with "a" contribution of .0073 .0064 .0055, .0046 .0037 .0028 .0019 generated of the quartet realized early as the octonion threshold of dynamic symmetry group 3 towards symmetries of baryons and mesons. A metric of light is built into the reading.

CMB: 68 to metric reciprocal form in relation to the Planck ordering of the octonion threshold 1.234567 ordinal tract on the SU3 rotation linking non abelian or left handed Beth Ansatz which has a flux rotation redeeming the associativity: by which the number 6.62607015 the .0156 term which represents the 8 fold in a whole number one sees in the Planck metric linking end term 015 to its division in brackets of three (base) leaving end term partial as .15 in relation to the base stated at beginning of term and relating a to-unity ratio in that regard of .156 or ten times .0156 as a unity over the

ten and 6 base on that octonion rotation. Returning to the 68 to metric ratio of the Cepheids Candle magnitude ladder metric highly reflective of Einstein summation and designation of light as metric 68 relates in reciprocal .0146 which in relation to Pi as 3.1416 also compares as multiplied by five to equal .073 or tenth part of the Cepheid 73 metric the vacuum permittivity of .112 times five as square root of Pi reflects the presence of the permittivity as a difference factor in the two readings of the Hubble constant. The .56 term relates to Pi in reciprocal as .3168 and three times the .1056 term which bundles .0156 in packets of 7 across the harmonic unitary field and in this sense a spatial emphasis on the spacetime... the differences in the Hubble metric expansion rates over two paradigms in space time has to do with each having embedded their own expansion clauses.

In the drawing I have used the Gibbs Surround as a kind of Architectural equation in which the ABN term ie A the base or observant, B the exponential development and N the rank have in this métier a metric harmonic traditional to the form which is also very much the nature of the expansion analysis within the architectural relation to Pythagorean harmonic modes traditional to architecture.

The Hubble differences I hypothesize as simply being a kind of Hamiltonian like differential...



299h1

Matrix Redux Consider .4224

The article I respond to places 42 in a wide variety of contexts and I am interested in placing a rationale to the mathematical structures he enjoins. The mirror image as .4224 is the reciprocal of the square root of three. One may consider two and three as the numbers of perception in that all multiples or reciprocally divisors are bracketing's of the distinction distributed. The division by half ancillary the square root of two the gives an objective symmetry of which division by three so to speak couples. Yet this is over magnitudes in that the number line progresses ratios two to three and three to four etc. different in magnitude than their unitary count . multiples then make of pair a proportion which is an image if related to unity or the expanded state of the unitary ordinal tract. The

reciprocal process of division show the image then by constructing unity. Division by two is a vertices vector and by three is a bracket and of these the geometric image of a Polygon showing those distinctions stacked respectively in geo form. The octonion or 8 fold form initiates an 8 fold as symmetry group S_3 in which at .81 as 1.234567 the continuity placed to three fold will place multiples in counter form or mirror adjacency not association on the one turn but return to symmetry on third. .708 as square root of two has the odd quality of division by half being also its square root (by definition) If the square root of three is squared to three on a tract thus increasing and the square root two reciprocal is in contrast divided by five in an inverse dimension that number added to three will be π while multiplied by three will be .4224 the reciprocal of square root

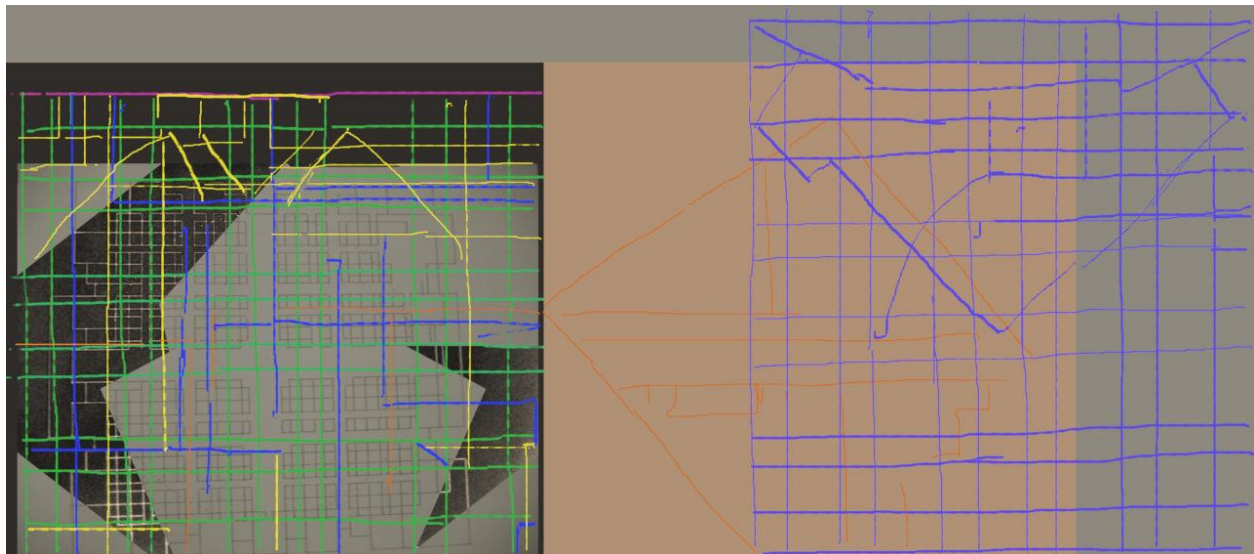
of three. The beauty of it is that this center control on magnitudes is as rise over run... the run of the series with limit 7 brane to 8 has its own brane 6 adjacent five the mid-point. Thus 6,7 are an image multiple to 42 of which the mirror image .24 is approximately .2236 which added to unity and doubled will be the square root of six...

At the same time .708 divided three as .236 is a number squared which equals .56 or the square root of Pi which divided by five equals .112 complement of .888 and operant figure of vacuum permittivity ...

Article responding to:

<https://bigthink.com/starts-with-a-bang/42-answer-fundamental-questions/>

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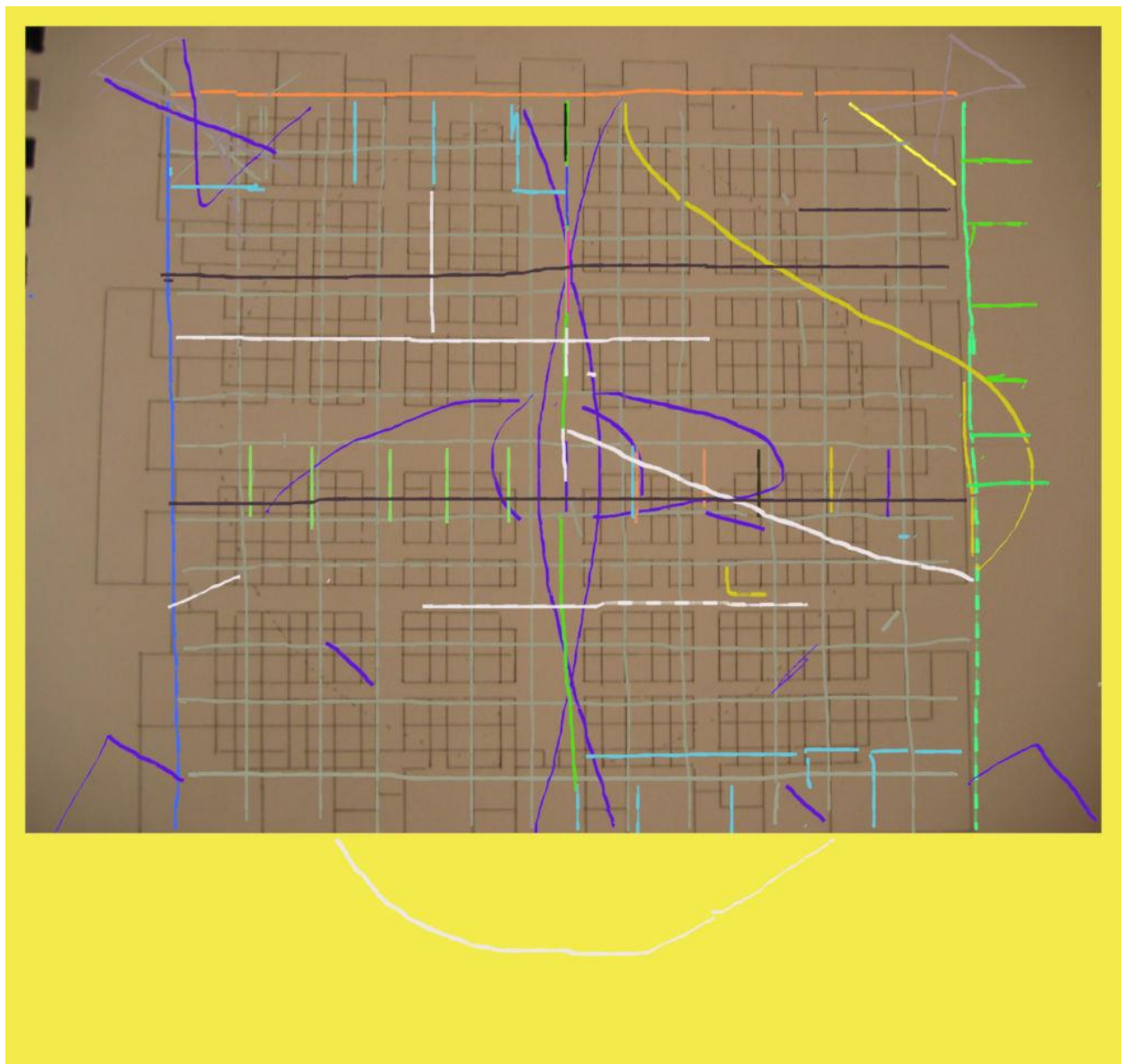
291i1



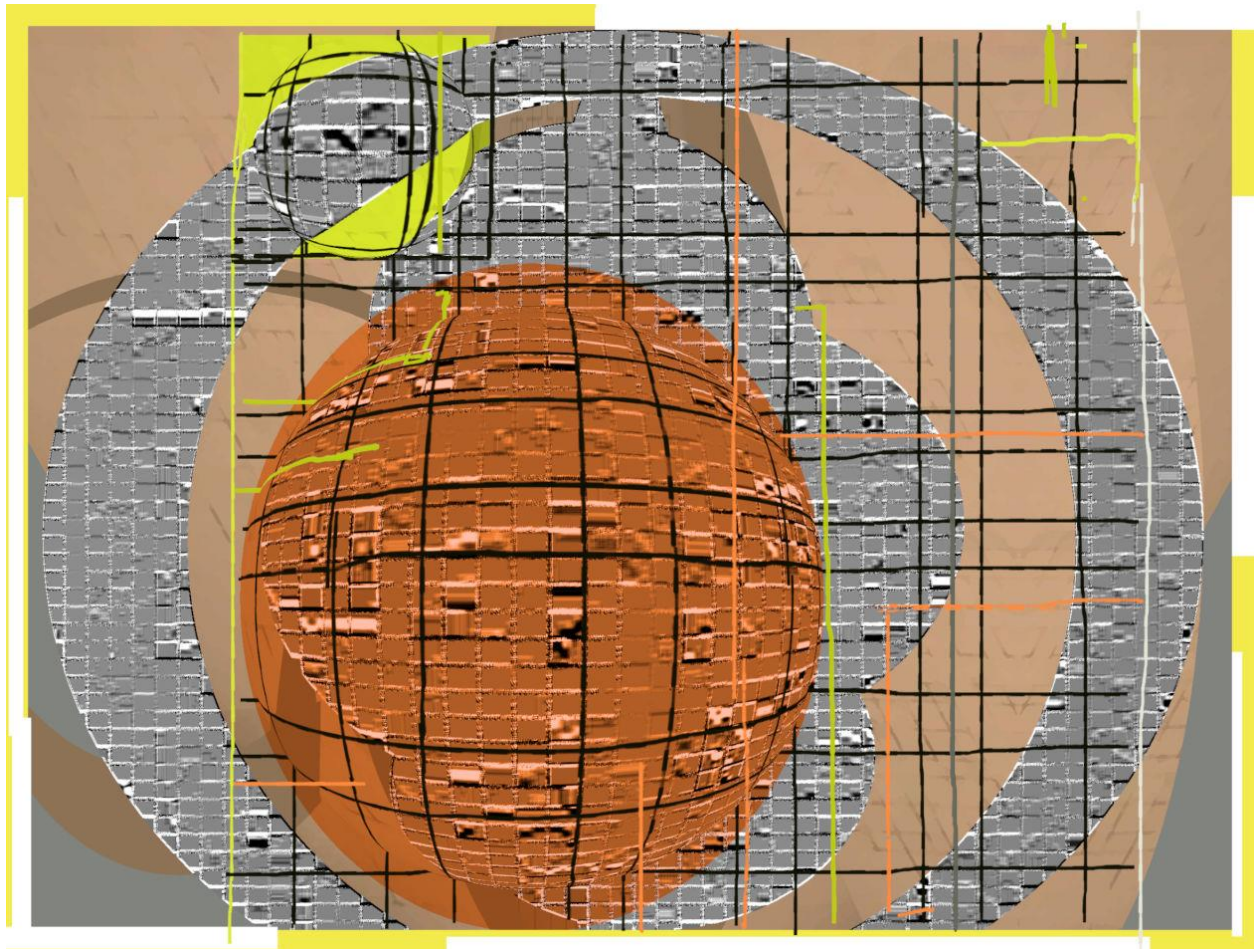
291i3

Kairos

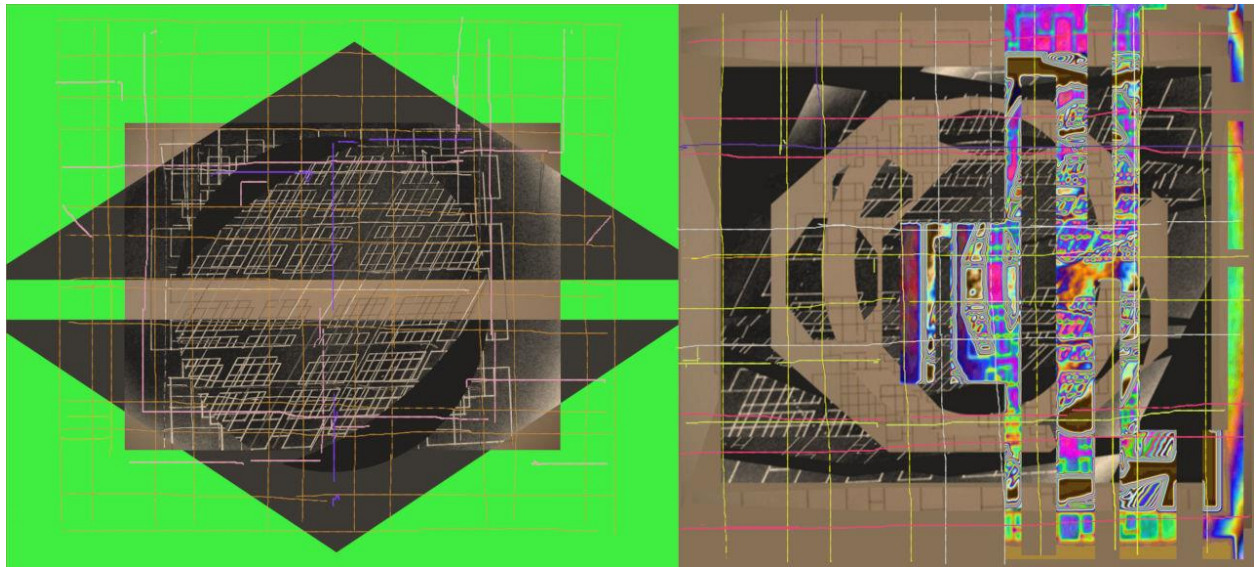
Time Place and Circumstance of the Path
Integral Chiral Tract.



299c1



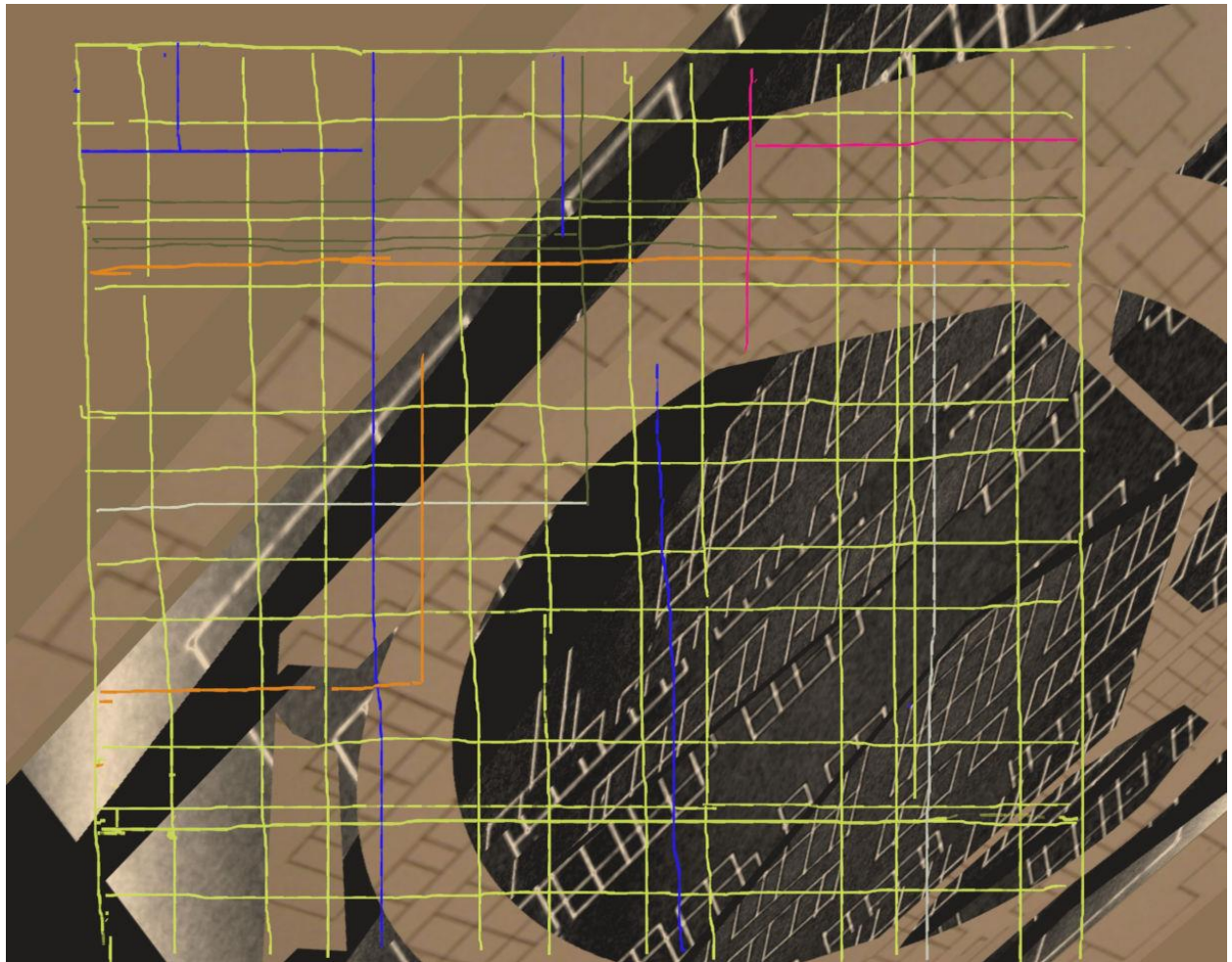
299e1

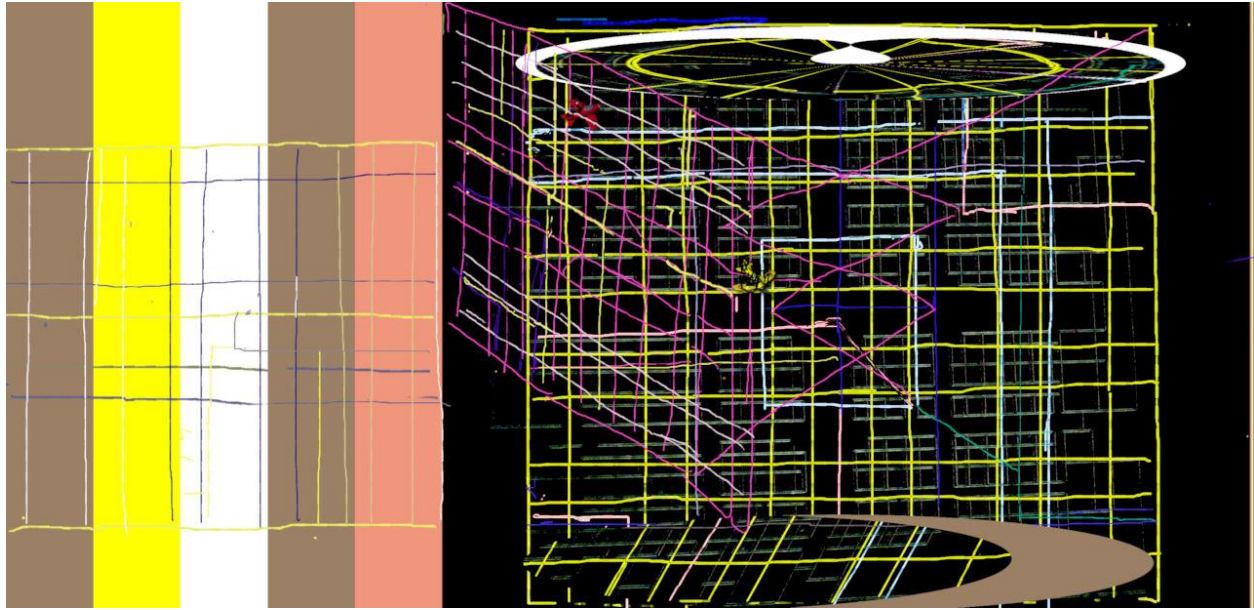


299L 1

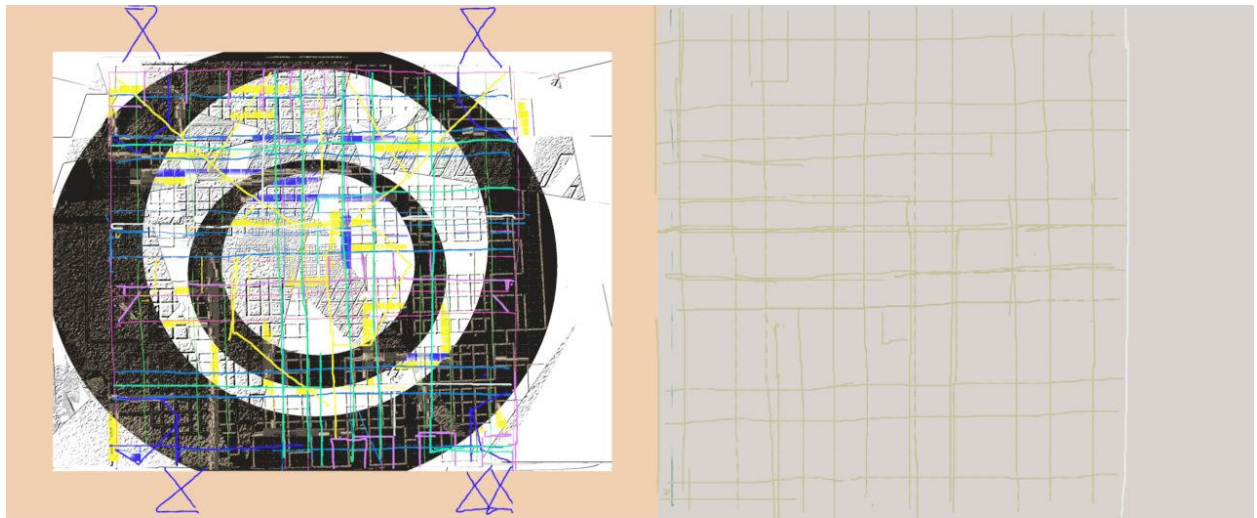
Kairos

299L2





299n5



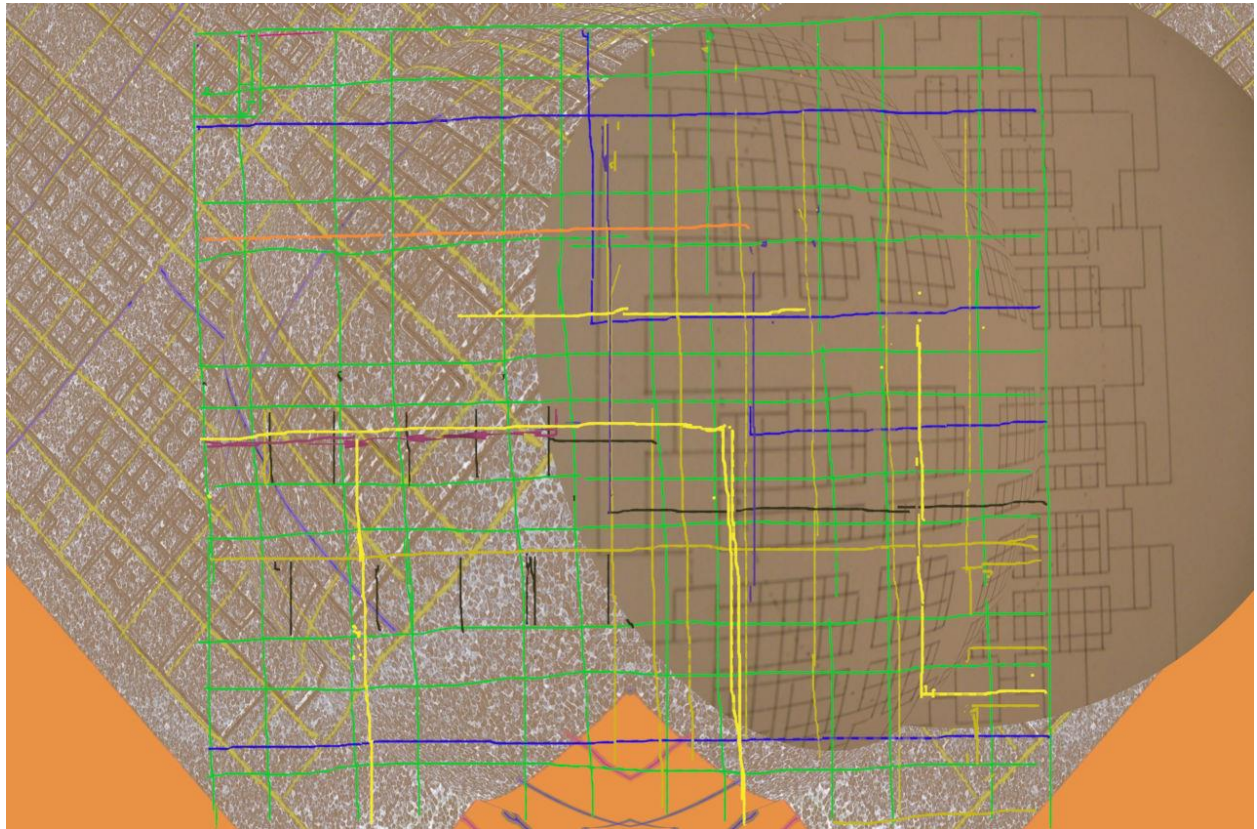
299o

Echinu Ekei and the Natural Architecture

Whereas Ekei is the Greek word for Being and Echinus is the associated architectural motif linking the panoply of spiky forms in nature as growth process :

A logarithmic spiral by definition scales unit fields and this proportion may be demonstrated within unity as square in the form of an oblong or ratio discrimination. A linear extension of the ration is its repetition which will divide its manifold evenly to oblong form as equilibrium ie a grid. Where the grid is square per increment the equilibrium expresses the idea of square and square root and there is only a field, no figure ground or remainder process showing as complementary form... with the idea of relative complementary however linked to Morgans valence system and the idea of Gamma or the recursive structure of 'Beth Ansatz' internally rotating infinity towards a limit as opposed to the outward spiral extending space in factorial terms as extended to complex space is essentially a view of the Greek Gnomon or comparison of the complement area to the remainder area of the figure which is always minus one and the Stirling process for determining large scale factorials (which shows common to art and physics the process of "visualizing" that which is not in fact in plain sight)) relates the familiar πr^2 as the operational adjustment between scales which in fact has to do with π as embedded in the harmonic system of roots by a relation to midline as centering the perception of magnitudes thus the square root of two stands in relation to square root of five as centering and the square

root of 2 divided 5 will give 1.1416 which in relation to 3.1416 pi we can essay an understanding from the stand point of realizing from outset we are dealing with two and three as the numbers of perception ie all relative symmetry basis. The root of .618 as .788 forms a twelve fold of .3168 which is the reciprocal of pi thus the even field status of .788 in which 6 pairs of .3168 are in each pair half .888 bt proportion and in this .6336 form = unity plus the square root of three, the square root of three and of two work simultaneously in presenting square root of two in form 1.1416 which requires then its own square to advance 3.1416 or pi while Pi develops from the reciprocal of the square root of 5 as .4473 at three fold 1.3416 plus two and minus .2 = 3.1416 ... the number of rotations one introduces into a cycle then becomes the logarithmic "Big O" notation of which the Gamma subtraction for all its apparent simplicity is in fact the process described...



299q1

Introduction to the Quantum Butterfly of Drawing:

The Drawing Research of Art and Language Discovers in the transmigration of thoughtful Sanskrit drawing verbs into Greek Rhetoric and mathematics the complex visualization art and physics discovers in this thinking our process. In My work I pick up on the N dimensional chess of Duchamp as the mood progression that work much initiated in physics via his contact with Penrose and so relating to the cascade of ongoing discoveries the existing Renaissance of physics and mathematics meet an art arm towards visualizing that which requires a construct in thought to apprehend.